Bb

DIXIELAND

FAKE BOOK - VOL. 2

TRAD

Transposed and edited by

John D. Bryce

Tunes are basically in alphabetical order, with many exceptions. Tunes in *italics* are out of order	
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Dixieland Fake Book, Vol. 2

I know you're just panting to get at the tunes, but put your axe down and get out the records. You need to listen to them, to learn the feel and phrasing of the music, to know what I left out or couldn't represent.

Here are "hard-core" jazz classics from the 1920s: King Oliver '23, Morton, Armstrong's Hot 5 & 7, Bix, Bessie Smith, Ellington; 1940s-50s compositions of Bechet, Lu Watters & the West Coast Revivalists; mid-40s "New Orleans Revival" tunes of George Lewis, Kid Ory, Bunk Johnson. Plus some less known tunes that have held me over many hearings.

Most sheets are closely related to the original records. Most are transcribed in part, some of them completely. You can hear them on: *http://redhotjazz.com* and virtually all have been reissued on CDs that with few exceptions are currently (2005) available. The goal is to preserve the music by enabling you to play the tunes, secondly to play in the style of the records and the key performers. I used published music as available for popular-type tunes that stand on their own. I made tune-by-tune decisions on how to present them.

Many of these tunes do not have discreet melodies. These are jazz records and from the start the melody line is often embellished, and what melody there is may not even be repeated consistently. Mind you, each tune is a composition, consciously created by someone, with specific chords, and arranged to varying degrees for the record. The musicians were first-rate professionals, so what they play should be taken seriously.

I assume that users will simplify, vary or improvise on each passage--after all, this is jazz... The dots and other "marks" that indicate how notes should be played help represent the records more accurately if one wishes to play the tunes as recorded, or learn the styles of the players.

People enjoy the music for different reasons and in different ways. Some enjoy the records, period. Others want to hear their favorite records in stereo, or in live performance. Others like the styles, or the tunes. Musicians often want to play music they like. It's strictly a matter of personal taste.

There are several main approaches to playing early jazz. Fans and musicians often favor one over the others (and all too often tend to disparage the others and their advocates).

1. *Repertory recreationism*--attempts to recreate the records note for note, sometimes even writing out the individual parts and reading them during performance.
2. *Stylistic recreationism*--musicians attempt to master the styles of the original players and perhaps recreate their key solos; they play the tunes without necessarily playing all the notes on the records, and they play other tunes in the style of their heros.
3. *Impressionism*--musicians play the tunes, to varying degrees trying to present the flavor of the originals by playing the melodies, and perhaps some well-known solos and breaks, providing the audience with some familiar elements, but otherwise making them their own.
4. *Playing tunes for their own sake*--a good tune invites attempts to play it. Some tunes work well only within a certain style range; others can be digested and reborn in new styles.

All these approaches have inherent aesthetic validity, because the tunes and performances had their own validity. The classic jazz records that are a main object of this book have grabbed successive generations of musicians and fans because they are more than merely valid--they inspire.

If you find errors, or if you think you have better ideas on aspects of my work, please let me know immediately so I can consider them for upgrading the book.

Acknowledgements

John D. (known as Jack to his friends and enemies alike) Bryce **has been my reed man and friend for over 17 years. He plays hot clarinet and all the saxes, dixieland, swing, top-40 "oldies", and classical, sings the lyrics to a jillion songs, and is a terrific MC. He's also won prizes for short stories, and published a novel "Four Bar Tag", Baltimore, Publish America, 2004. Jack's technical knowledge has made my fake books better, and he volunteered to transpose and edit this book to get it out sooner and done right.**

I have been immeasurably enriched by participation in the *Dixieland Jazz Mailing List* and *78-List,* where I met the non-DC area jazz musicians/fans/collectors listed below.
A number of individuals have improved the book significantly by reviewing and correcting sheets, providing music and recordings, etc.

Crucial assistance has been provided by:

***David Robinson,* arguably the DC area's best Dixieland/Trad cornet player, head of the Traditional Jazz Educators Network-- expertise & records on the 1940s New Orleans Revival.**
***Dick Sleeman*, a trombonist/tubist in the Netherlands--yeoman help with chords and notation.**
***Rolf Kaschorrek,* Trumpet player/arranger in Germany: chord help, some transcriptions.**
***James Dapogny,* jazz pianist, professor of music, and probably the USA's leading expert on Jelly Roll Morton's works--some advice & practical help with my Morton sheets (and a number of sheets in "*30s-40s Fake Book*" and "*20s-30s Fake Book*").**

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***Frank Mesich,* trombonist, tubist, bassist, cornetist, and co-leader of *Buck Creek Jazz Band*--chords, general support.**
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***John Farrell*, British stride pianist and piano roll maker--some transcriptions.**
***Butch Thompson* clarinetist, pianist, and George Lewis maven, reviewed my sheets of "Burgundy Street blues" and "St. Phlilip Street breakdown".**
***Sue Fischer,* historian of early jazz in New Orleans--sheet music out of New Orleans libraries.**
***Alex Hassan* pianist of Annandale VA, *Don Rouse* clarinetist of Arlington VA, *Audrey Van Dyke* of Alexandria VA, President of the Potomac River Jazz Club, *Frankie Van Cleave, Torgny Salö* of Sweden--music from their collections for this book and *20s-30 s Fake Book*.**
***Chris Tyle* cornetist and trombonist *David Sager,* both well-known for the many trad CDs they play on--copies of Oliver Copyright sheets. The following jazz fans/collectors provided records: Bill Haesler and Anton Crouch of Australia, Al Simmons.**

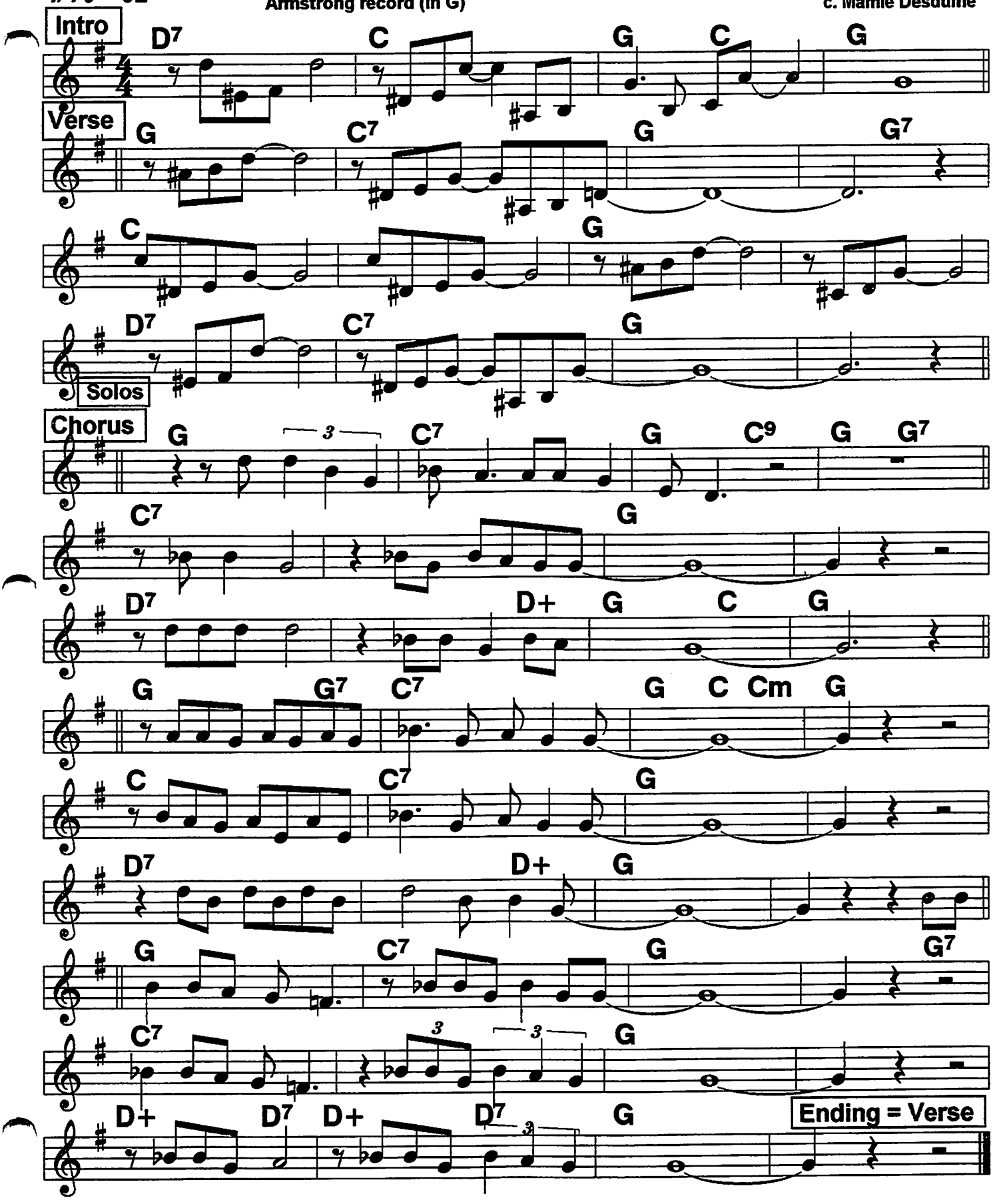
219 Blues (Mamie's Blues)

Bb Book

Sources: Intro--record; vocal--sheet music; Verse--5/27/40 Armstrong record (in G)

JR Morton, 1939;
c. Mamie Desdume

4/4 ♩ = 92



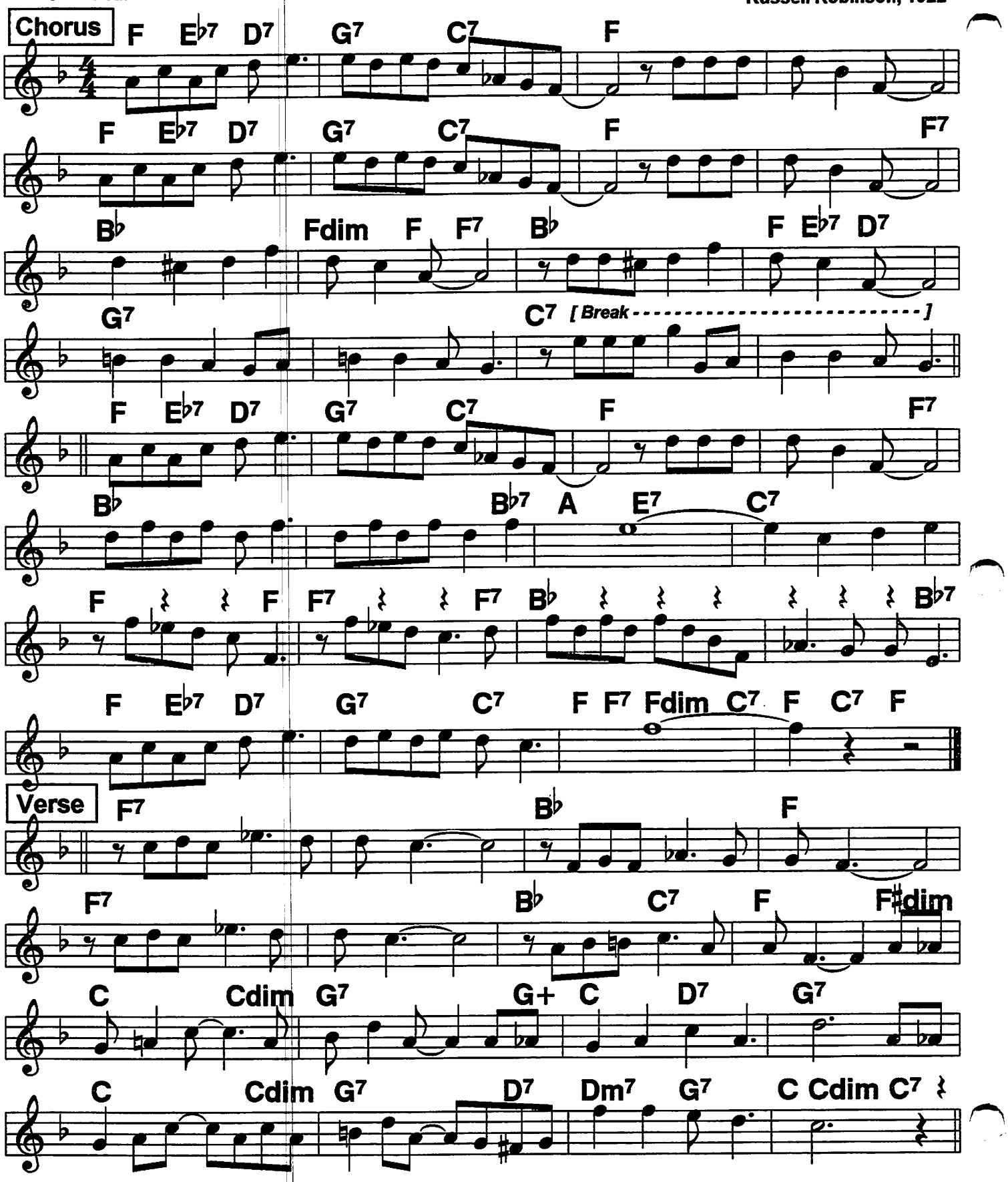
Bb Book

Aggravatin' Papa

4/11/23 BS record in Bb

Bessie Smith '23; c. J. Russell Robinson, 1922

4/4 ♩= 112



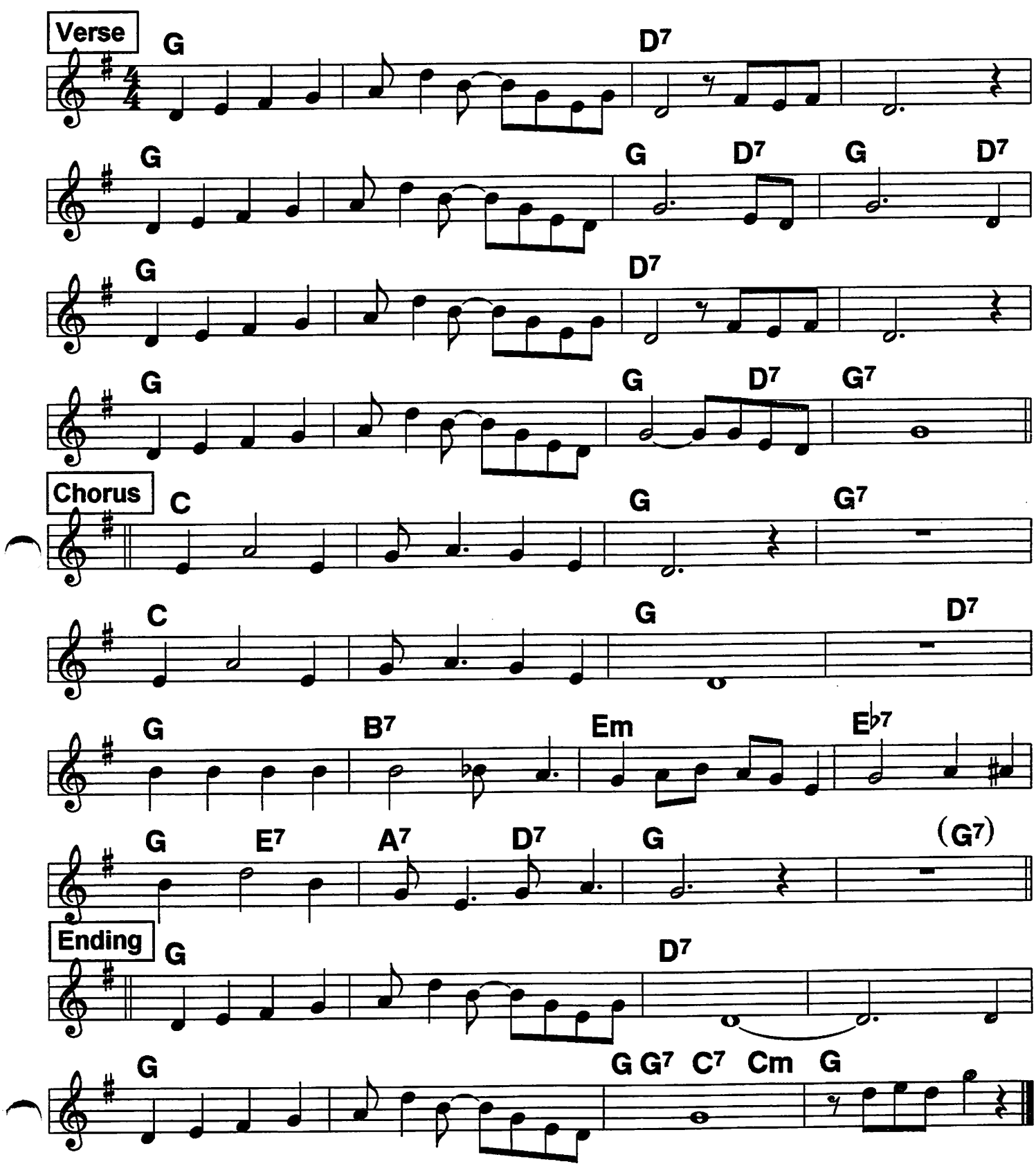
Atlanta Blues

(Make Me A Pallet On the Floor)

Bb Book

Sara Martin w/ Clarence. Williams; c. W.C. Handy, 1923

Book notes. 8/1/23 Blue Five record (in F) chords; rec. melody is close, but doesn't have the ending.



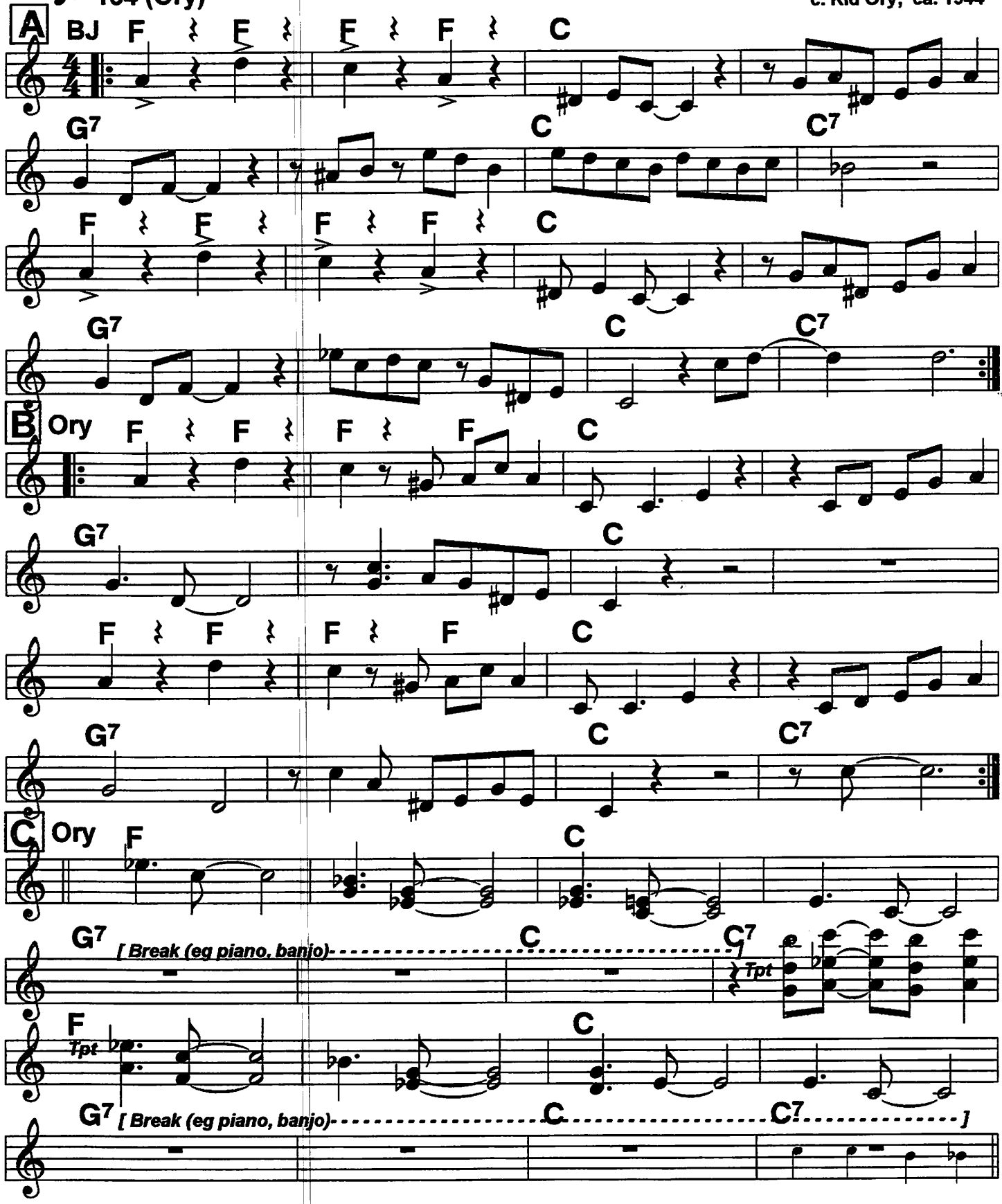
All the Girls Go Crazy About the Way I Walk (1)

Bb Book

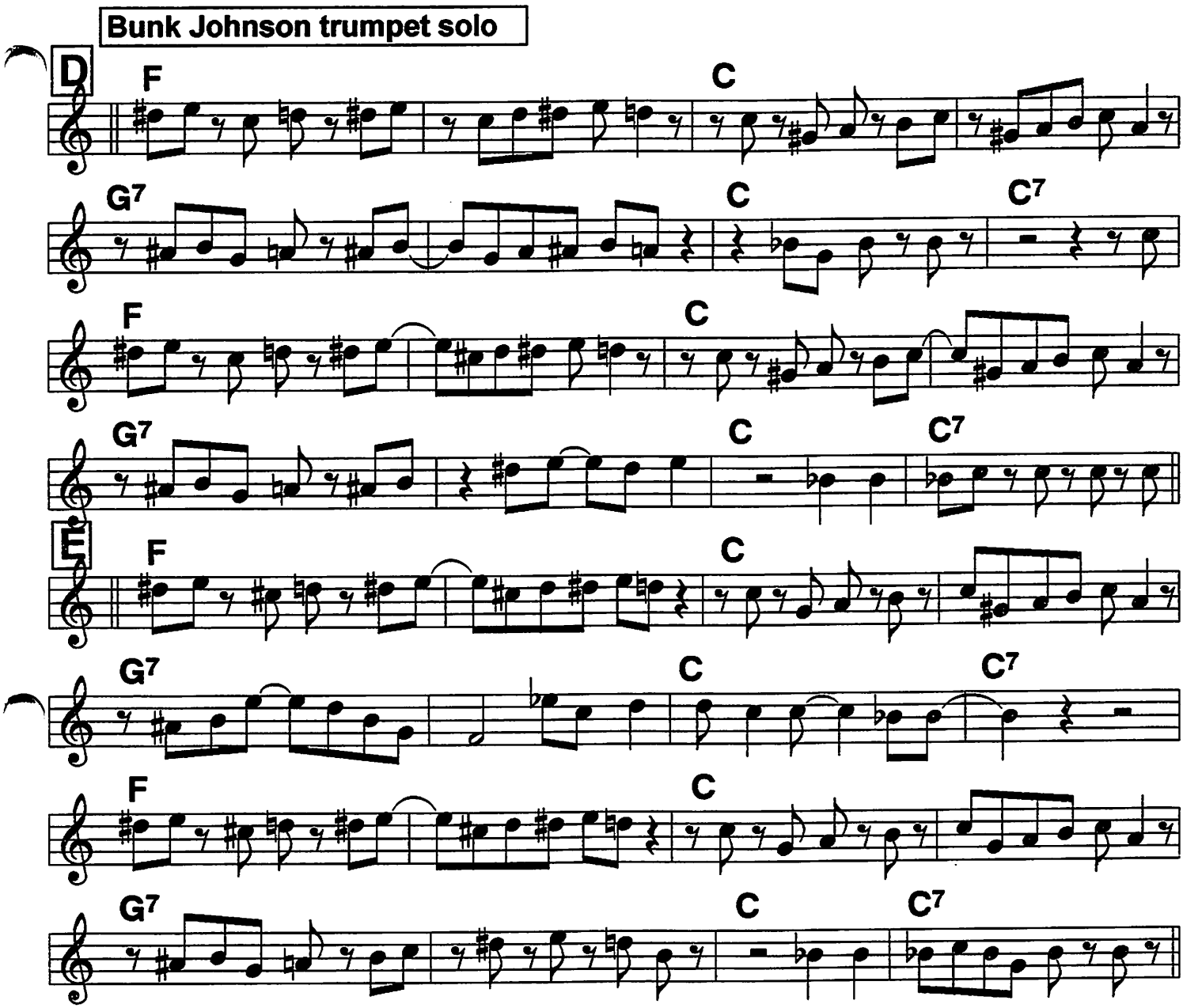
Orig. title said to be "All the whores go crazy about the way I ride."
Adapted from various Kid Ory and Bunk Johnson records.

4/4 ♩ = 196 (BJ)
♩ = 164 (Ory)

c. Kid Ory, ca. 1944



All the Girls Go Crazy... (2)



Routine: AA B A nX with variations, solos on A 1 or 2 X each. D E, C, A melody, jam A A. Ory "sang" after his trombone solo.

Ory "composed" the tune, Bunk composed the trumpet solo. Bunk's A melody --the 4 quick hits--starts the tune better, then Ory's serves as a variation. Once all the solos are done, Ory's C strain gathers the band for several A's of romping and riffing.

Bb Book

Alligator Crawl (1)

4/4 2-beat ♩= 106

Armstrong Hot 7,1927; c. 1927?

Cornet Intro

Clar pu

Clar. solo mainly legato, with much slurring

A Clar solo

G G7 C Gdim G G7

C Gdim D7 G D7

D7 G Cor. pu

B Band

G G7 C Gdim G G7

C Gdim D7 G

D7 G

Dogfight

Adim A7 Adim A7

C G Cornet solo G Ddim D Bm E7 A7

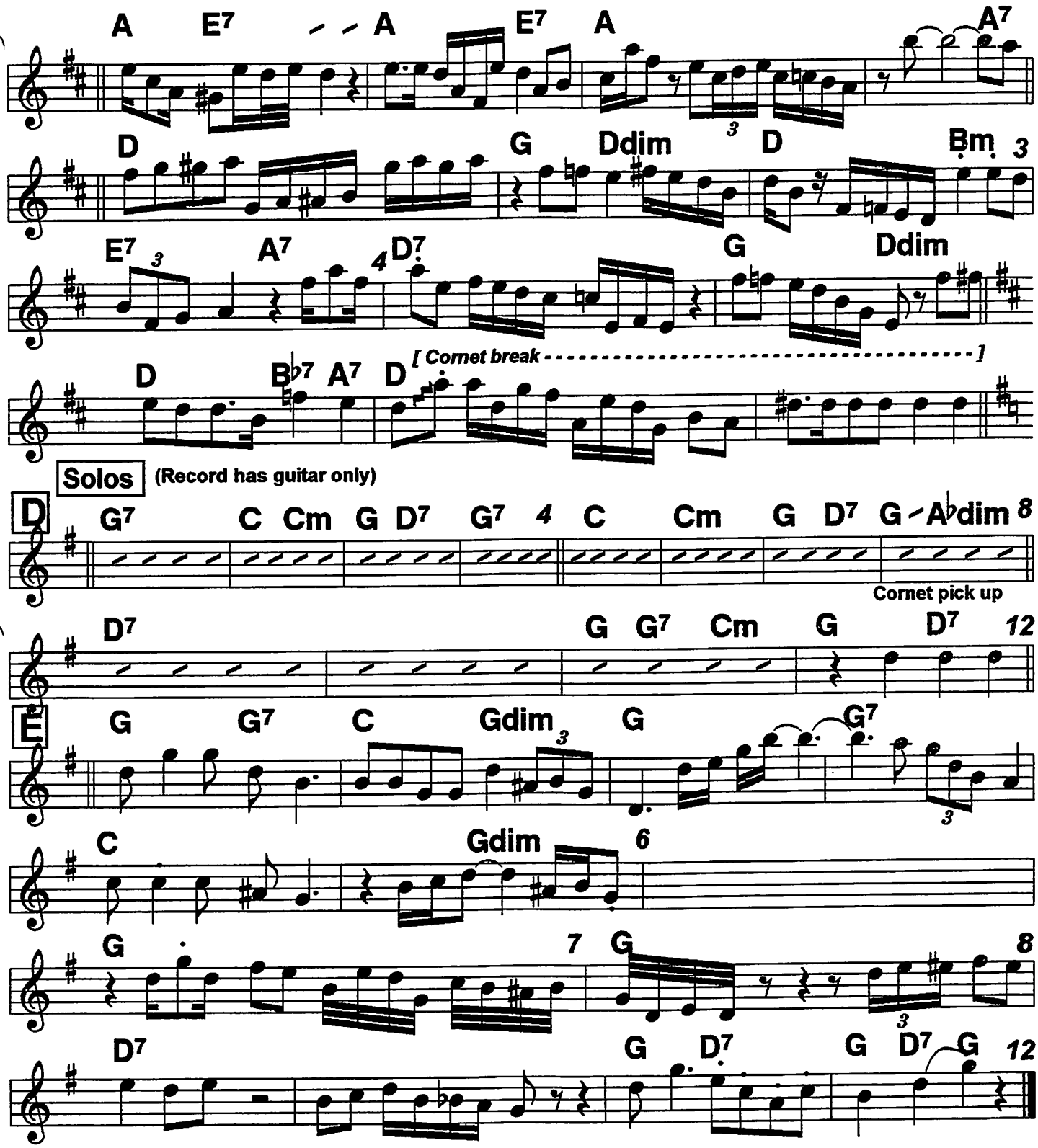
D G Ddim D A7

D F♯m C♯7 F♯m C♯7

F♯m E7

Alligator Crawl (2)

Bb book



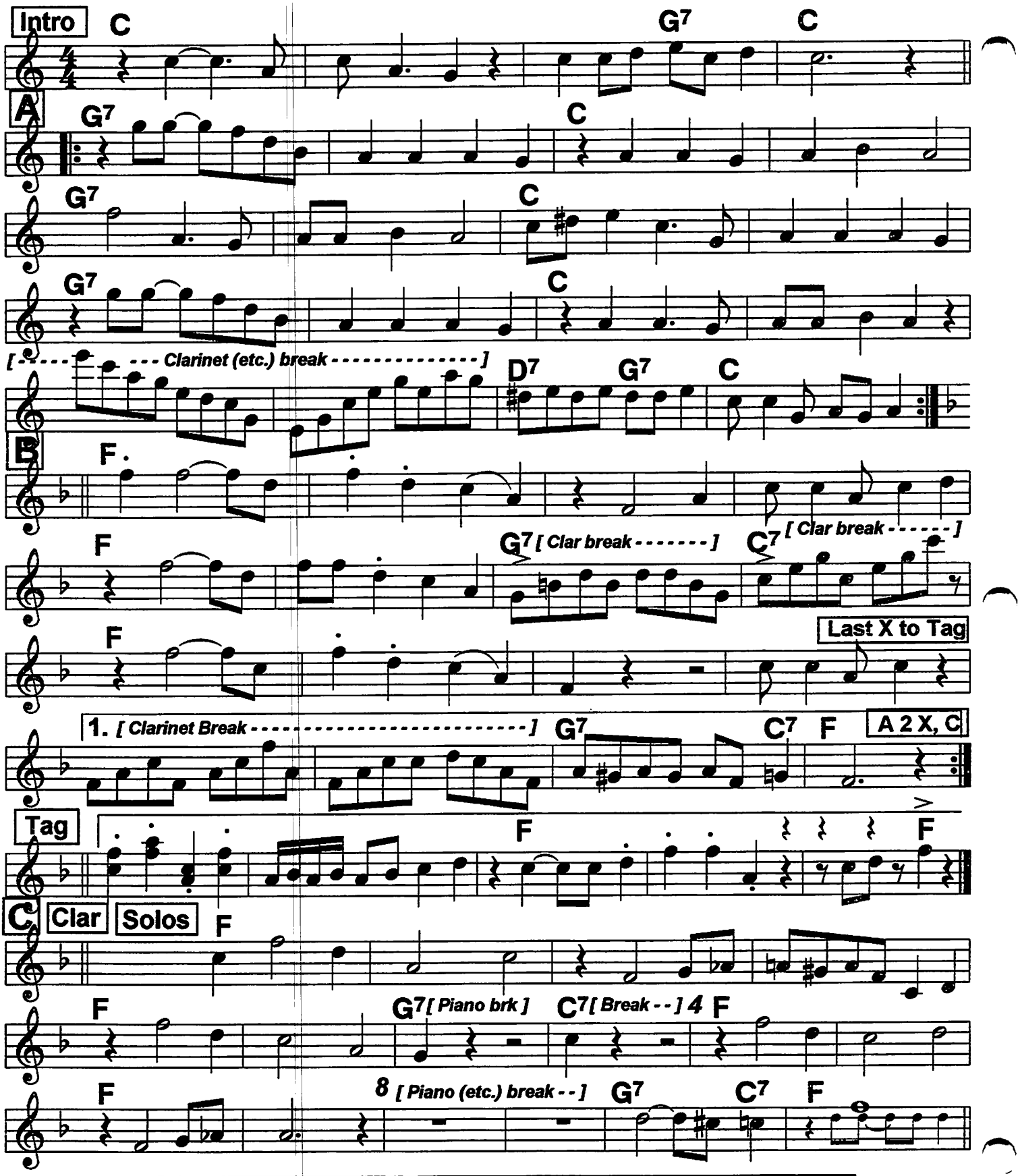
Routine: Basically the record, a display piece. But it's a great tune that stands by itself. B is the Verse, C the Chorus. Dodds's solo on A is well worth some effort.

Bb book

Alligator Hop

King Oliver '23;
c. Oliver, Hardin, '23

4/4 ♩= 234

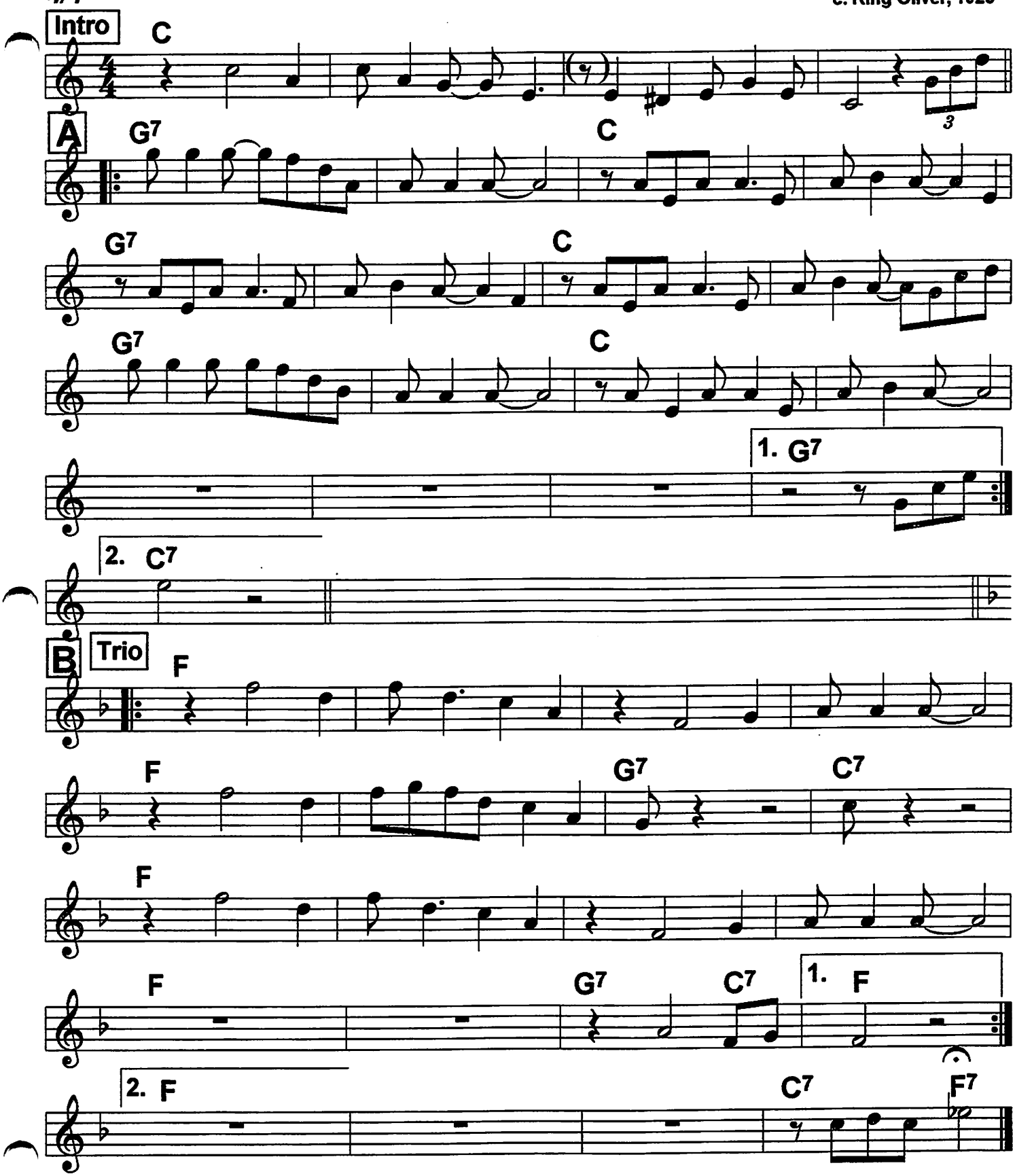


Routine: Intro, A A, B, A A, Solos on C, B B (12 bars)Tag

Alligator Hop (Copyright)

Oliver's copyright sheet, which is written in 2/4, in C

c. King Oliver, 1923



Bb Book

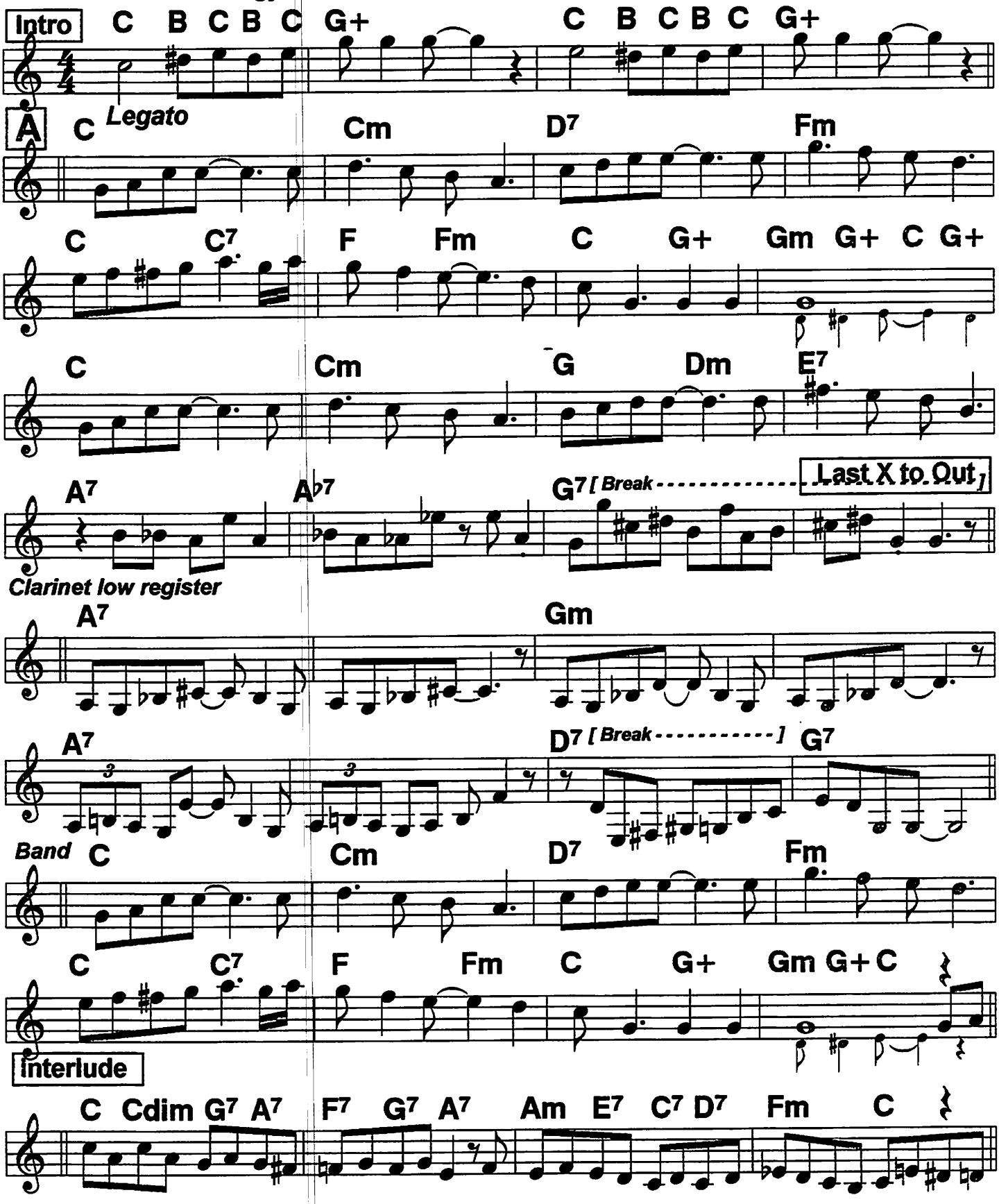
Awful Sad (1)

From 10/2/28 Brunswick Cotton Club Orch. record.

Ellington '28;
c. Ellington, 1928

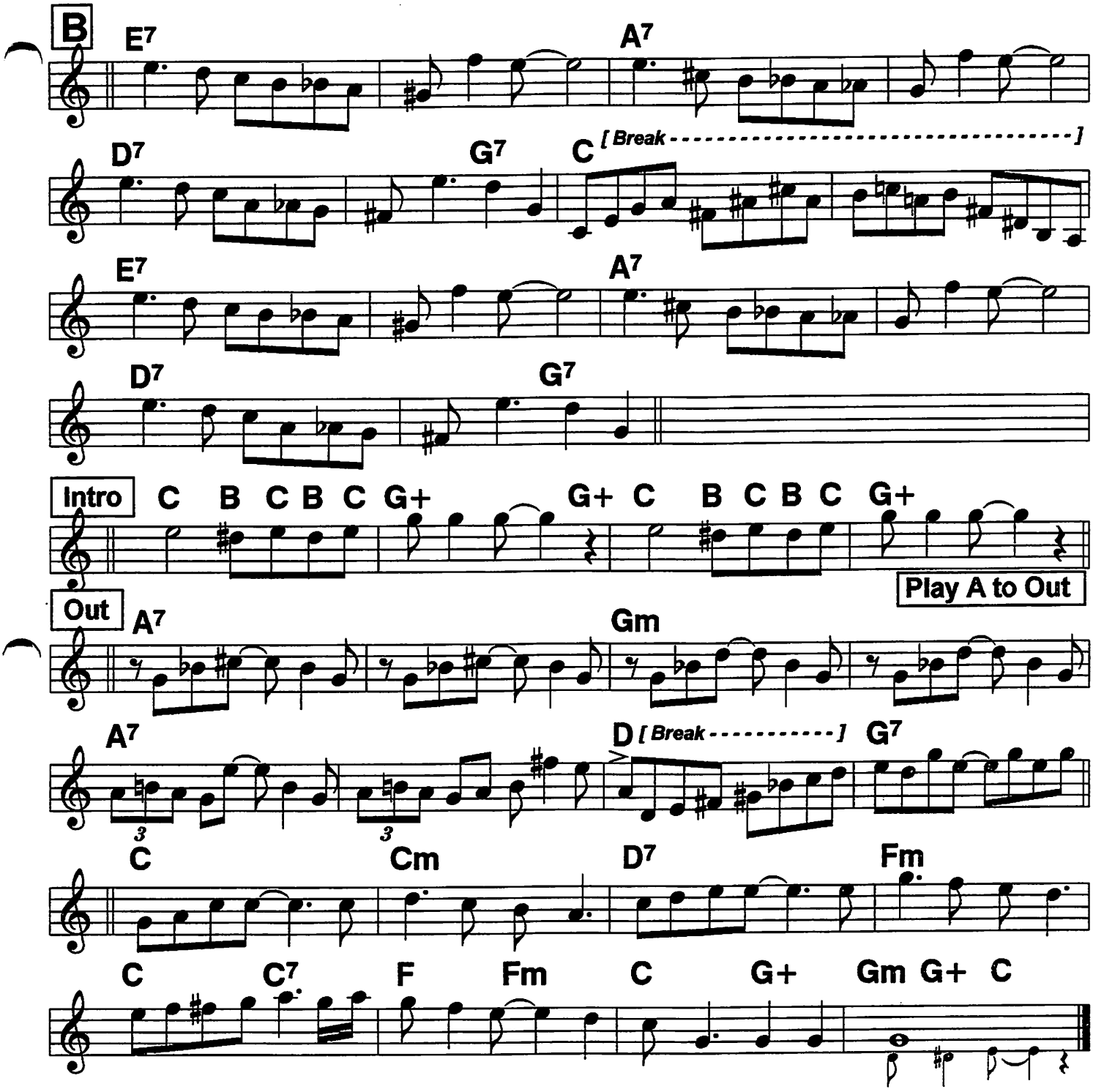
♩= 112

Smooth 4/4 Not swingy



Awful Sad (2)

Bb book

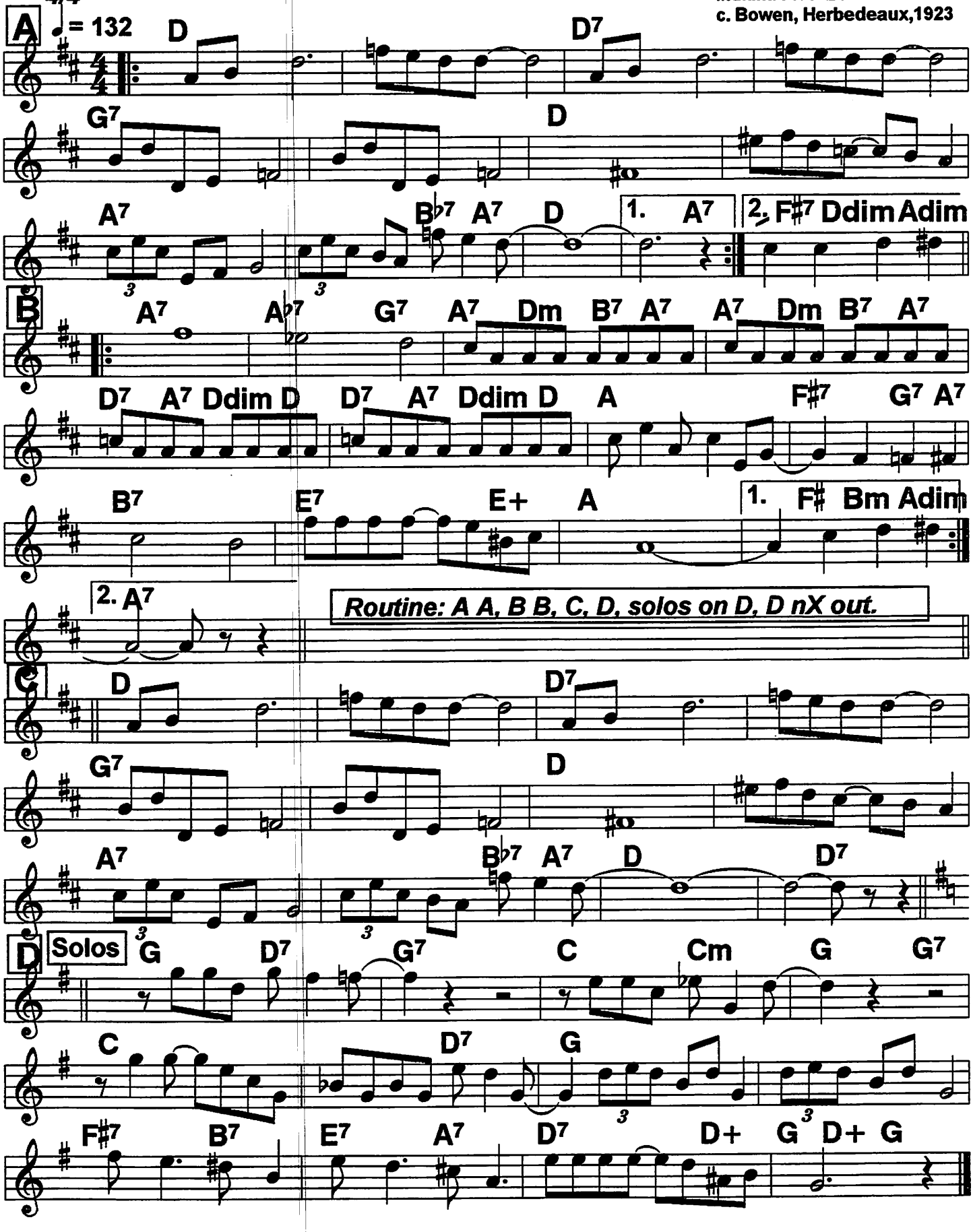


Routine: Intro, A, B, split solos on A B, Intro, A 1X to Out, ritard last 2 bars.

Bb Book

Back O' Town Blues

Cotton Pickers '23, Original
Indiana Five '24
c. Bowen, Herbedeaux,1923



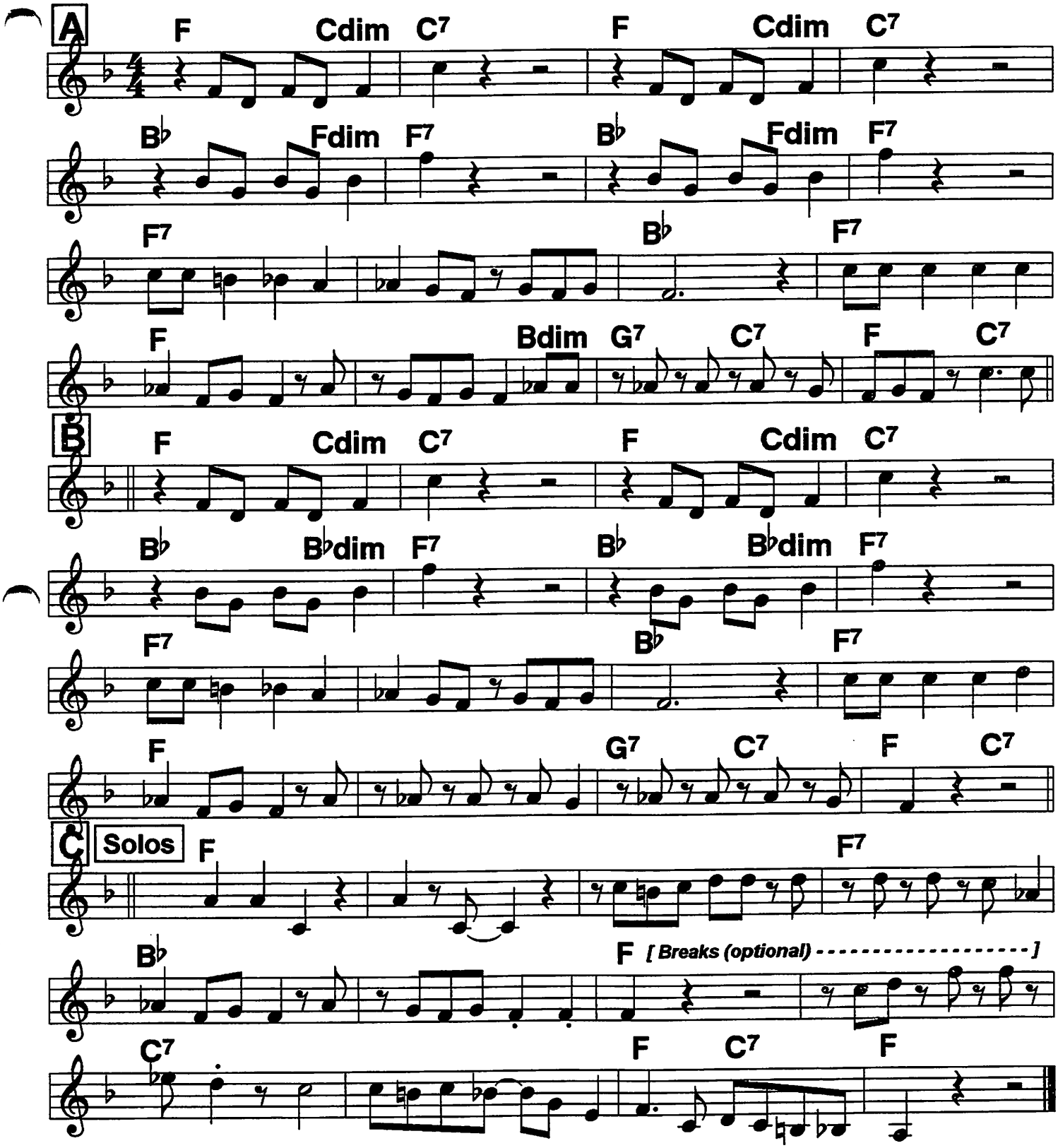
Ballin' A (the) Jack

Bb Book

From 12/3/27 Chicago Footwarmers record. Not the classic tune

4/4 2-beat ♩ = 256

c. 1927



Routine: A B C, A, Solos on C, (A), C n X. Use C notes as ending? On record, C is cornet solo; may not be part of the composition.

Bb Book

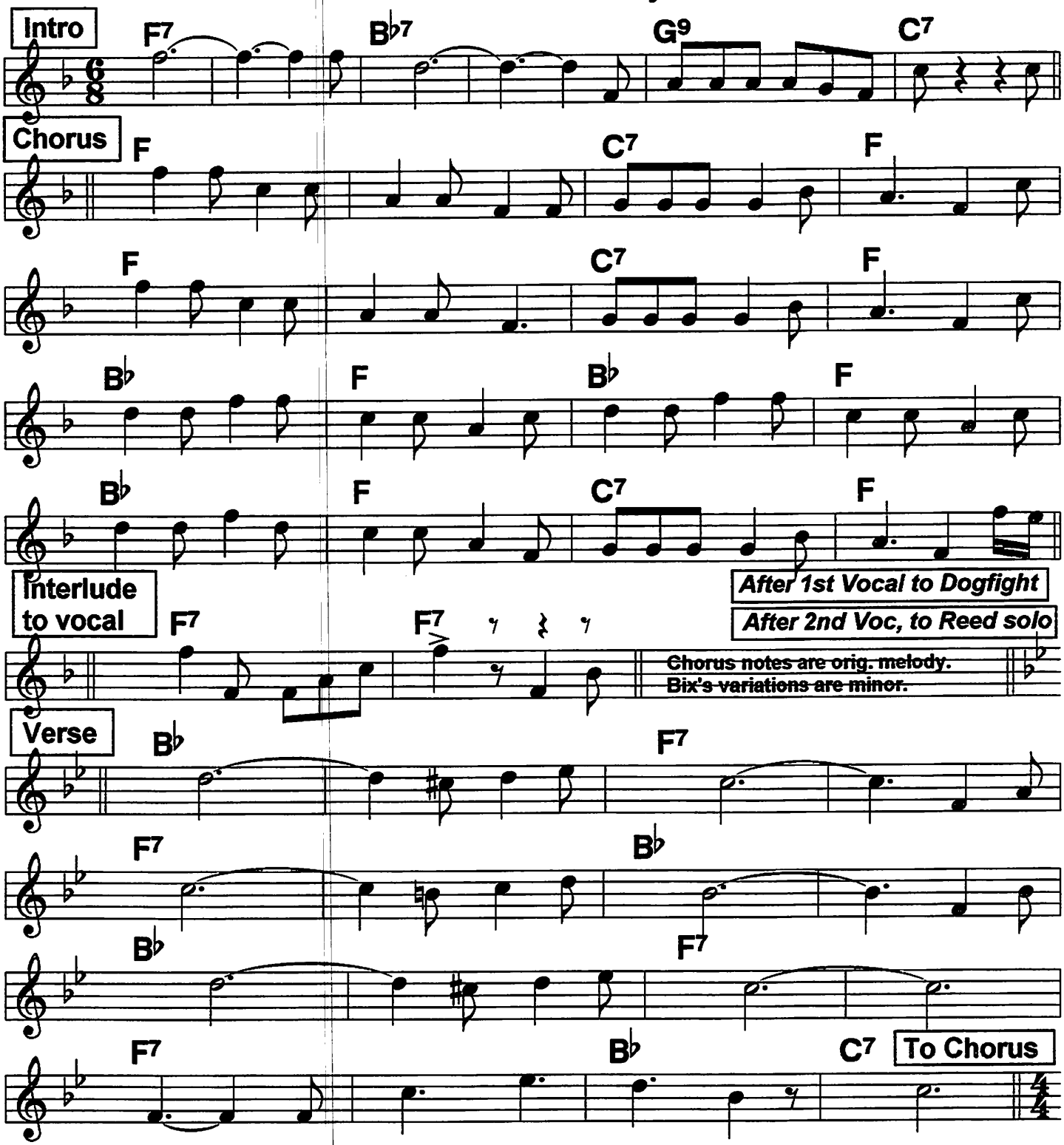
Barnacle Bill, the Sailor (1)

5/21/30 record complete.

Bix w/Hoagy Carmichael Orch., '30

6/8 March beat ♩= 133

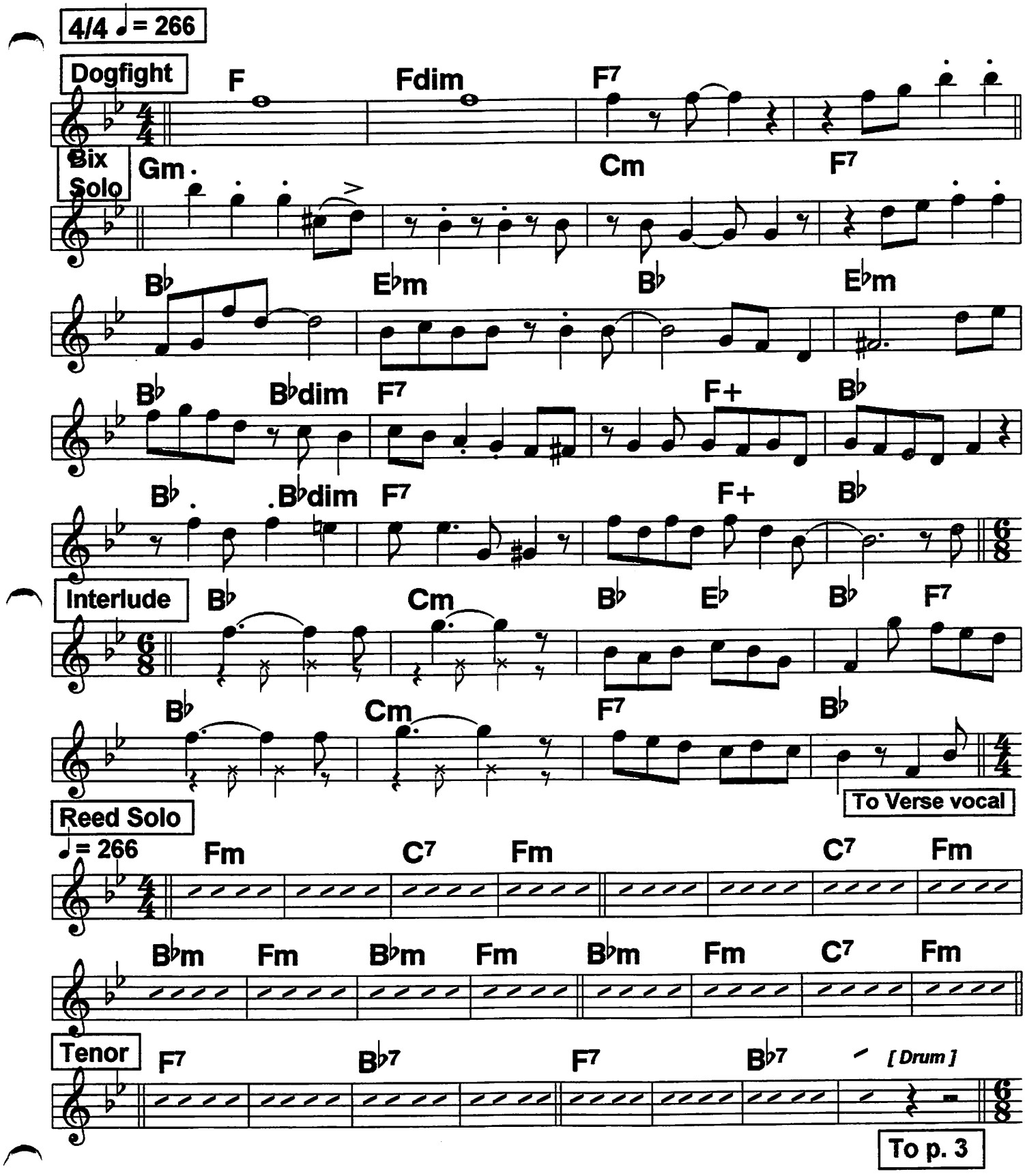
Read the routine carefully!



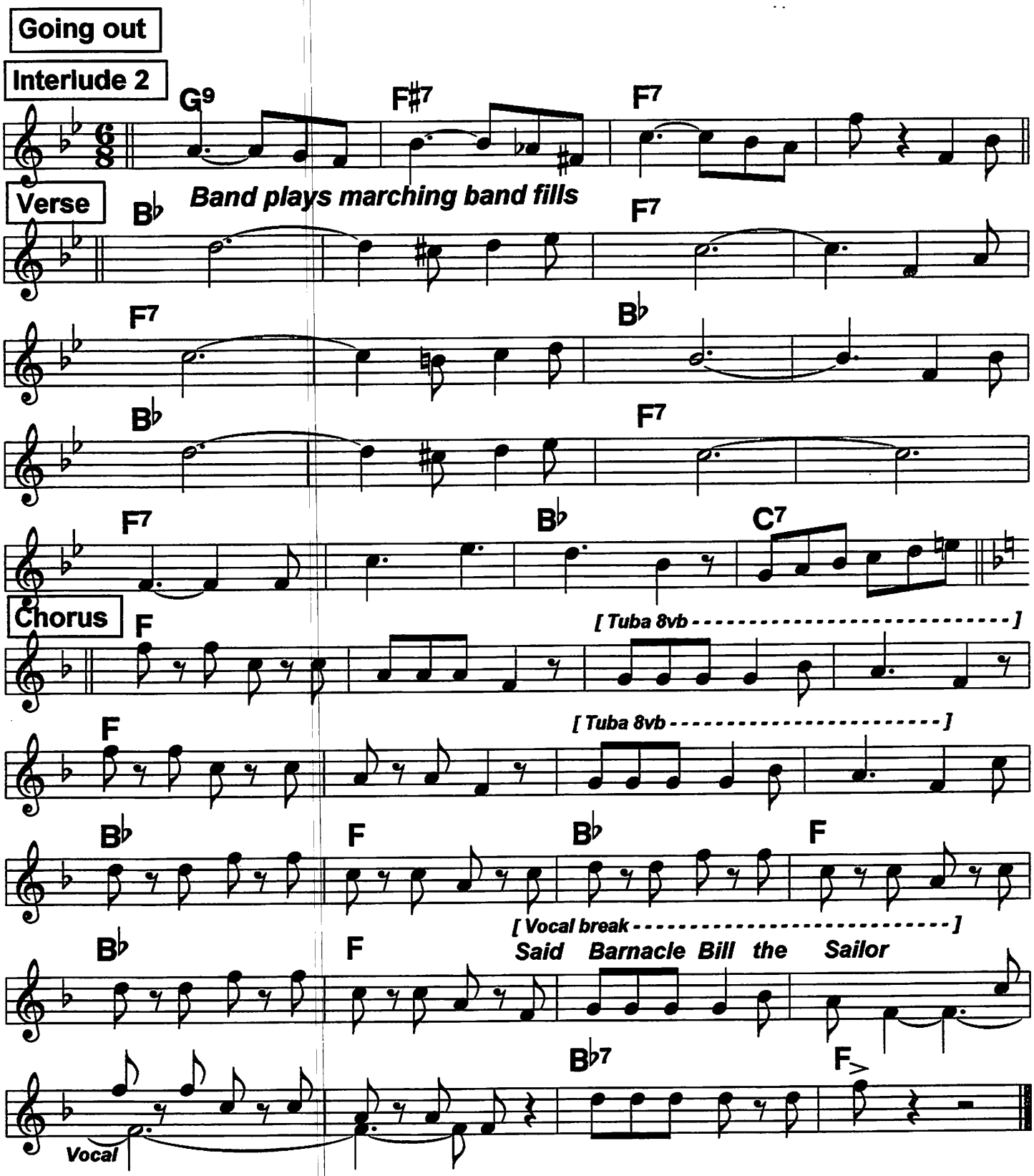
Routine: Intro, instr. C, vocal VC; fast Dogfight, Bix solo, Interlude, vocal VC; fast Reed Solo, Interlude 2, instr. VC out. As long as it's worked out carefully, you could extend the solos.

Not a lot of jazz here, but it's a delightful novelty that will please most fans.

Barnacle Bill the Sailer (2)



Barnacle Bill the Sailor (3)

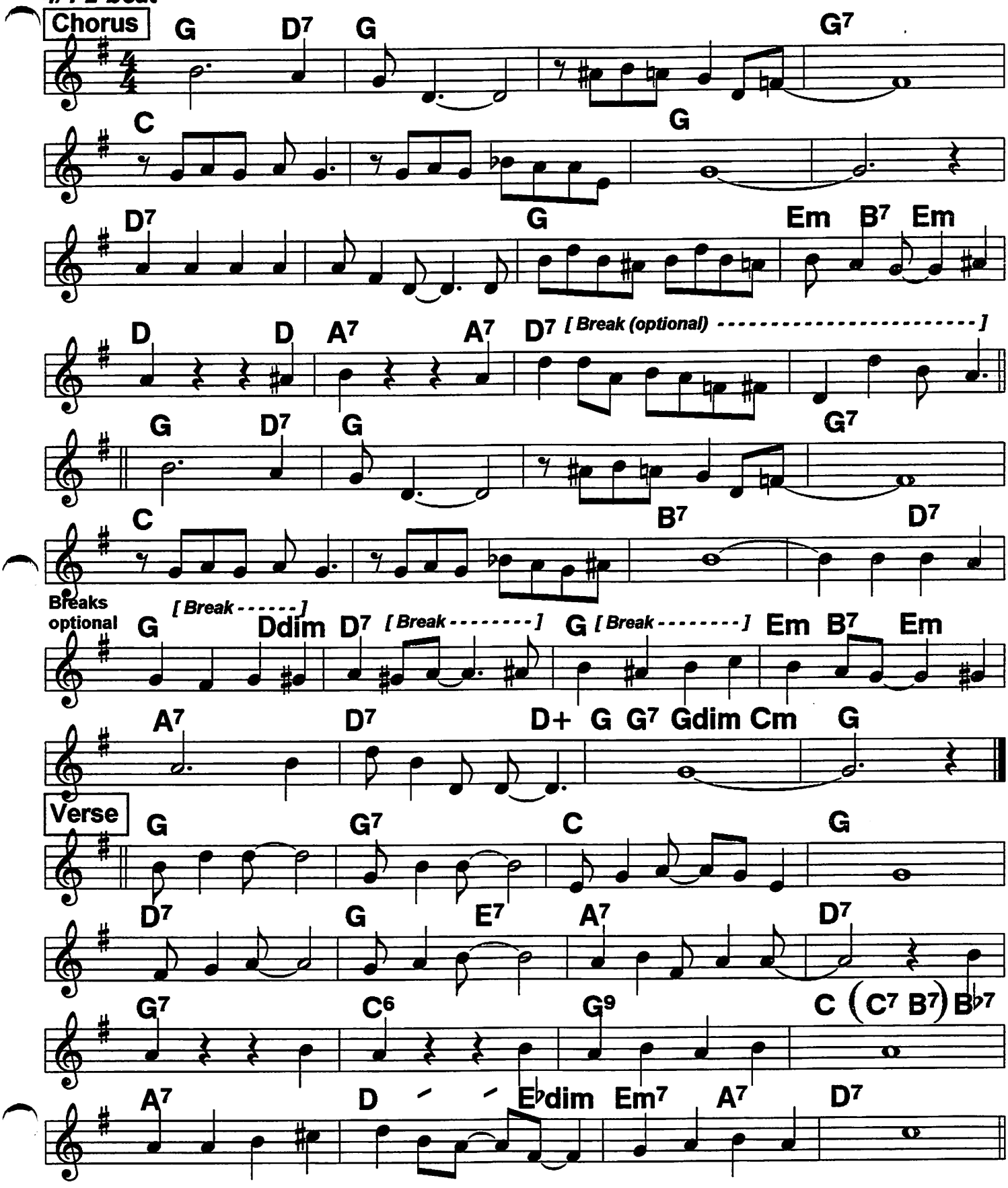


Beale Street Mama (Papa)

♩ = 104
4/4 2-beat

4/11/23 record key; orig. G. This is book melody, which BS modifies, I think mostly for the better, but it's a pop tune anyone can do.

Bessie Smith '23; c. Turk, 1923



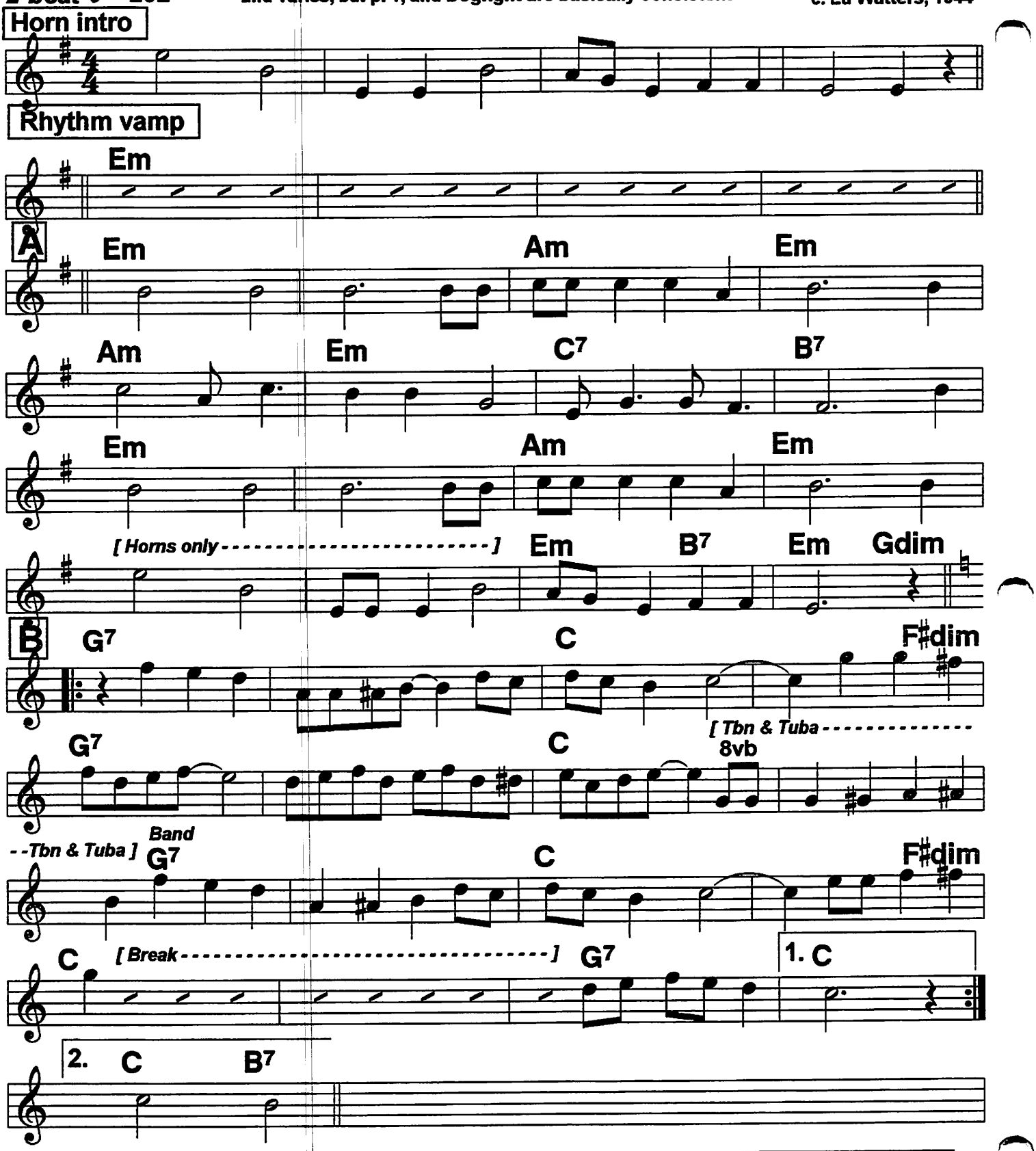
Bb Book

Big Bear Stomp (1)

Adapted from the 1st Yerba Buena JB Good Time Jazz record;
2nd varies, but p. 1, and Dogfight are basically consistent

c. Lu Watters, 1944

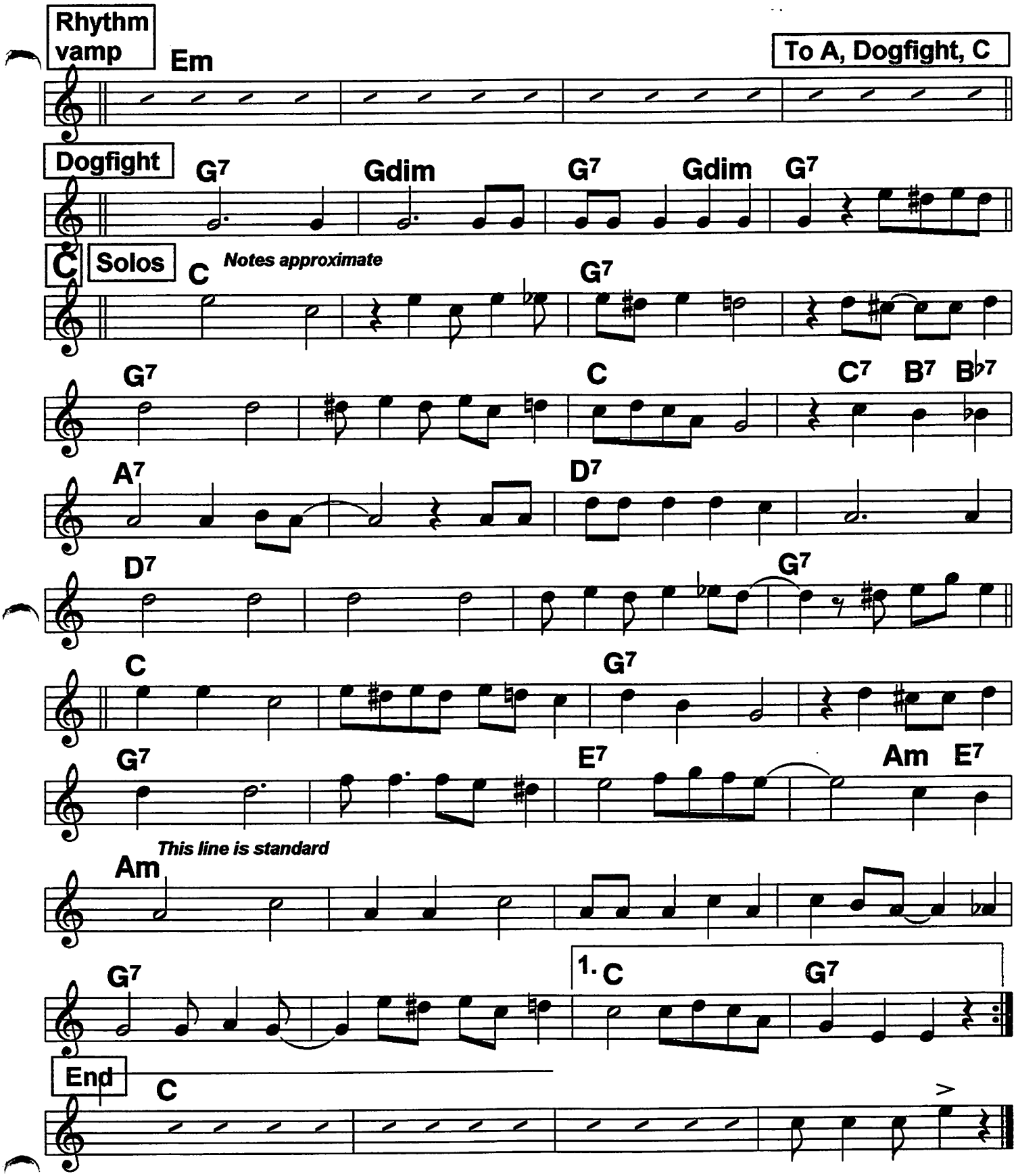
2-beat ♩ = 202



Routine: Intro, Vamp, A B B, Vamp, A, Dogfight, C, Solos on C, C 1 or 2X

Big Bear Stomp (2)

Bb book

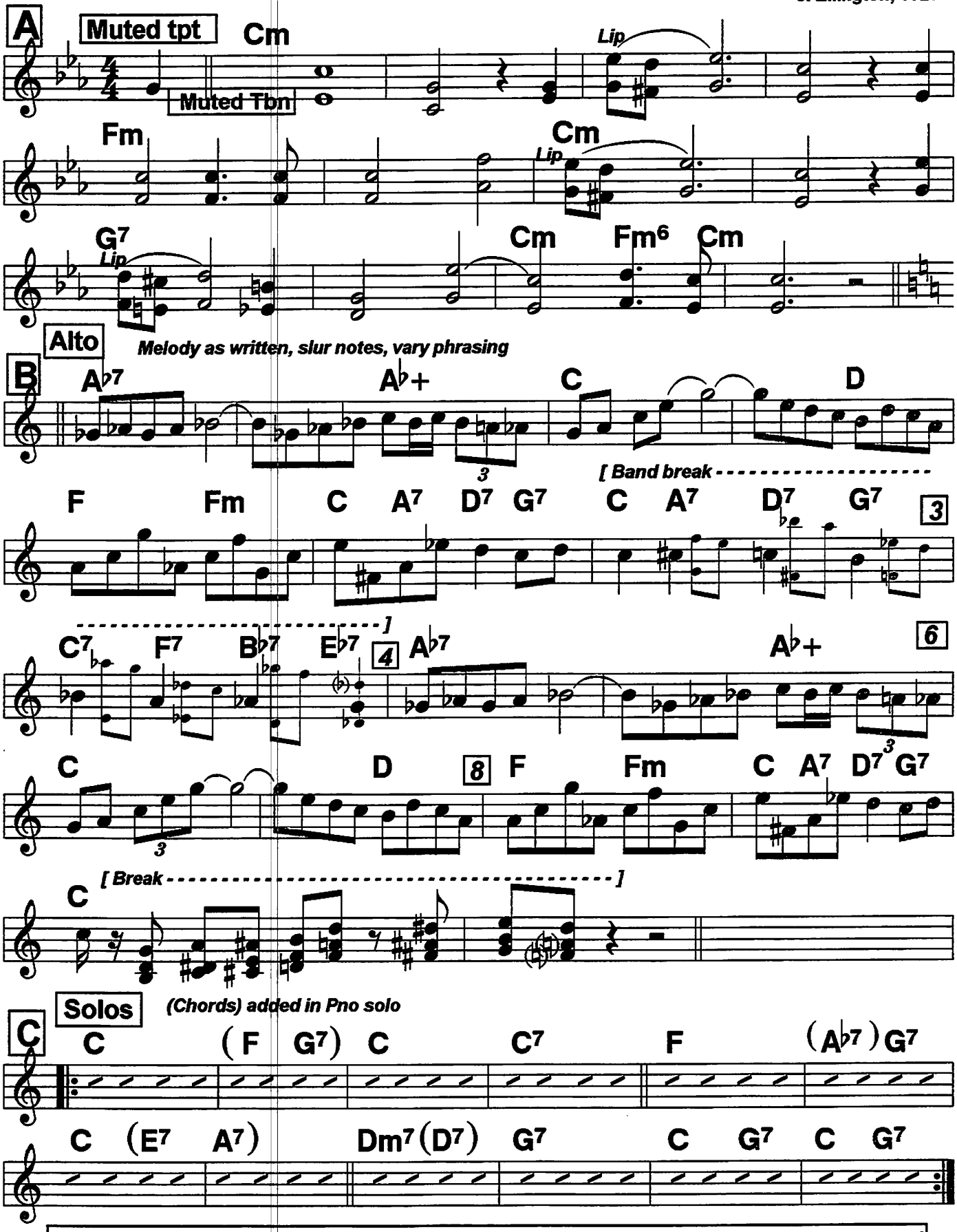


13 Bb Book Black And Tan Fantasy (1)

From Okeh records of 11/3/27, 6/12/30

Slow 4/4 ♩ = 110

c. Ellington, 1927

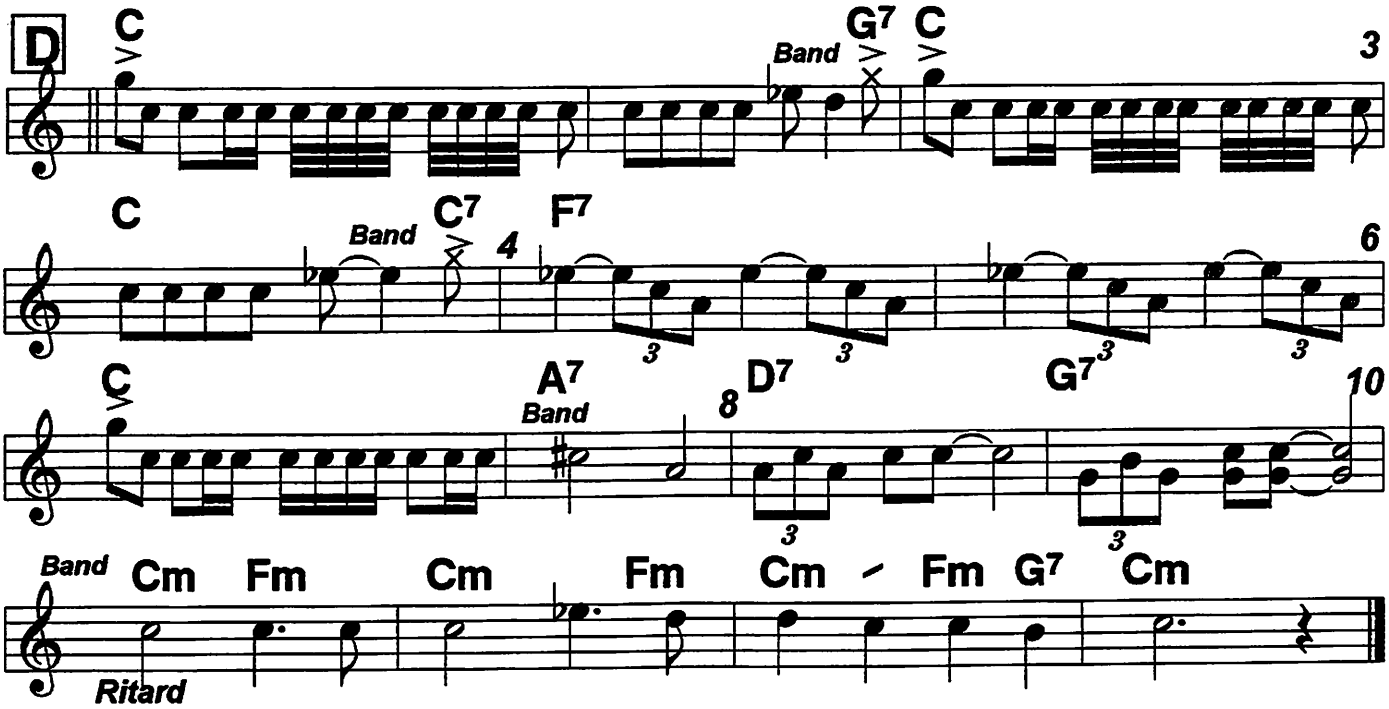


Routine: as written. D is the out chorus. D Bars 2, 4 > band rips the chord sharply.

Black And Tan Fantasy (2)

Bb book

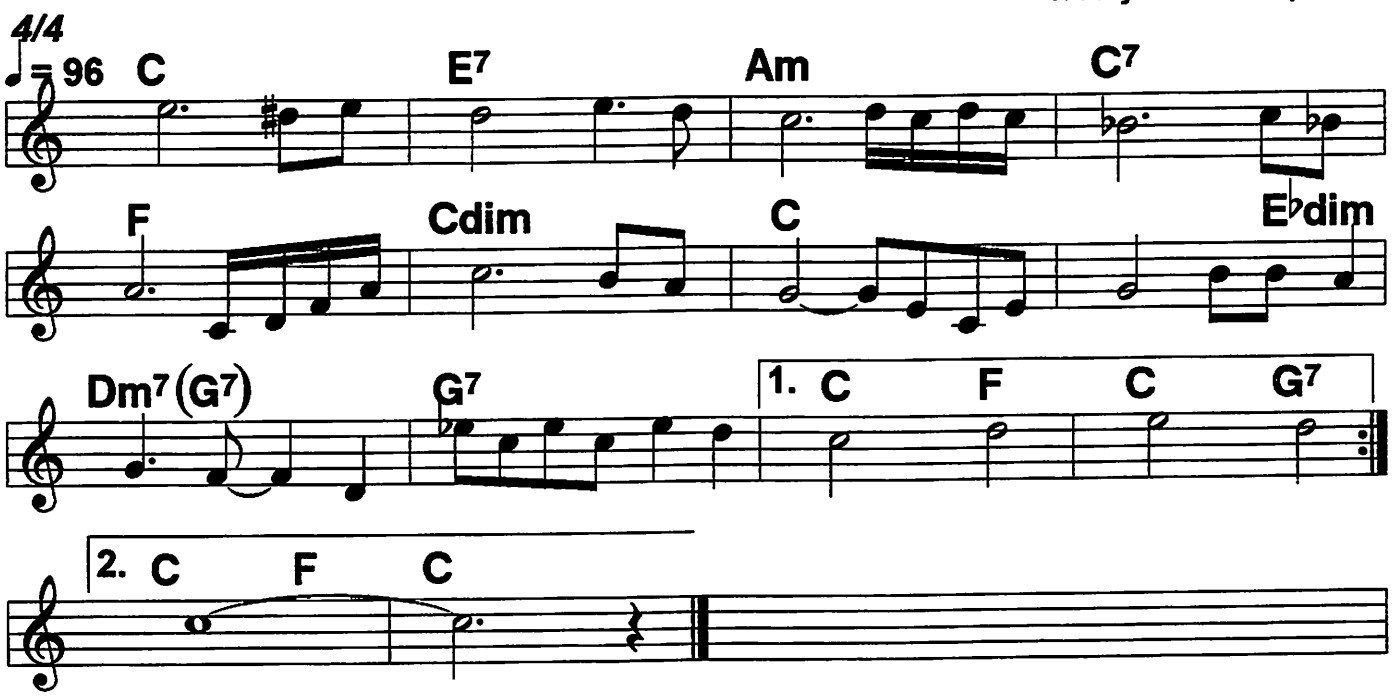
Muted tpt (notes approx.)



Big Lip Blues

Melody is interpolated. Morton 1940 record is indistinct.

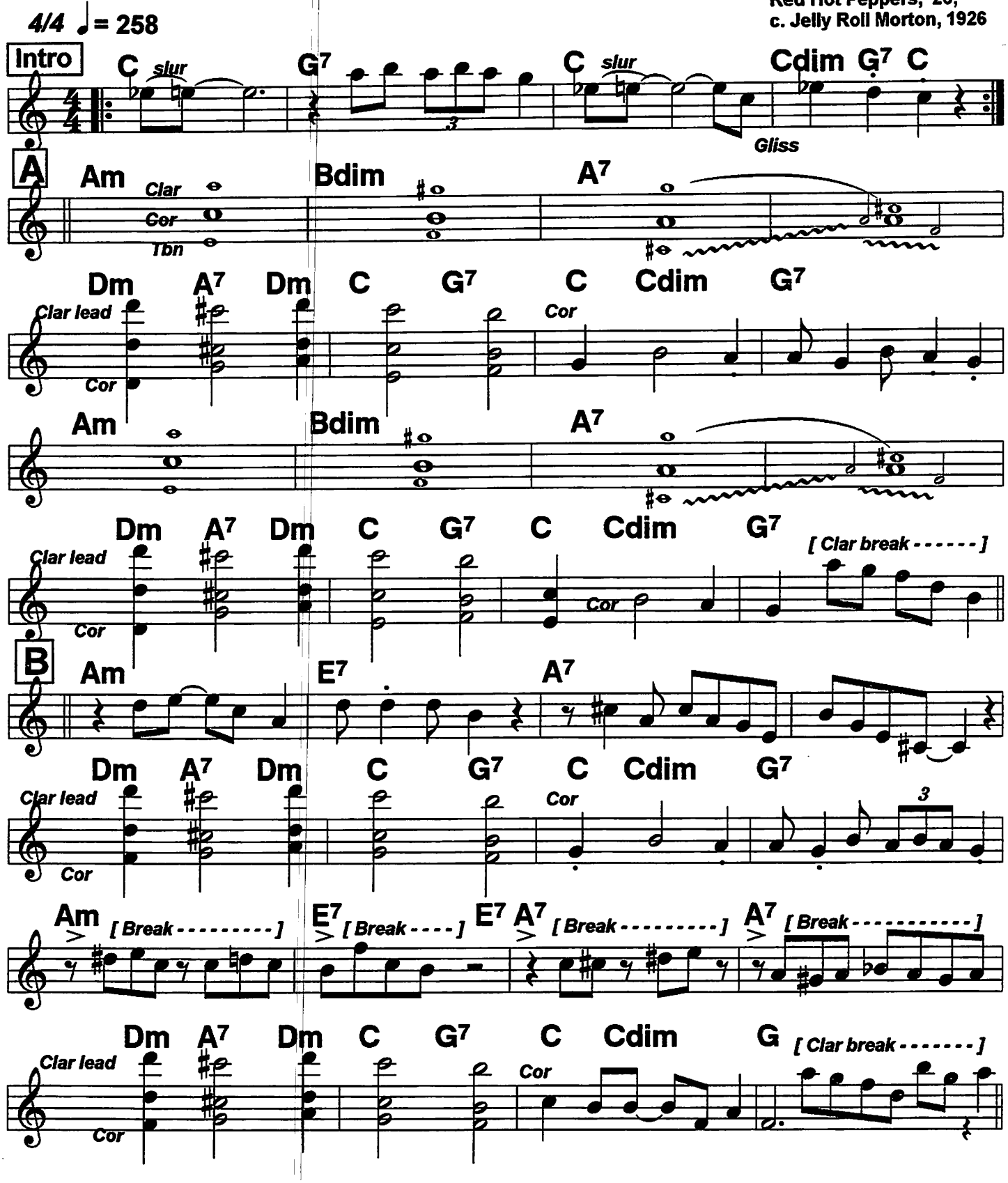
c. Jelly Roll Morton, 1940



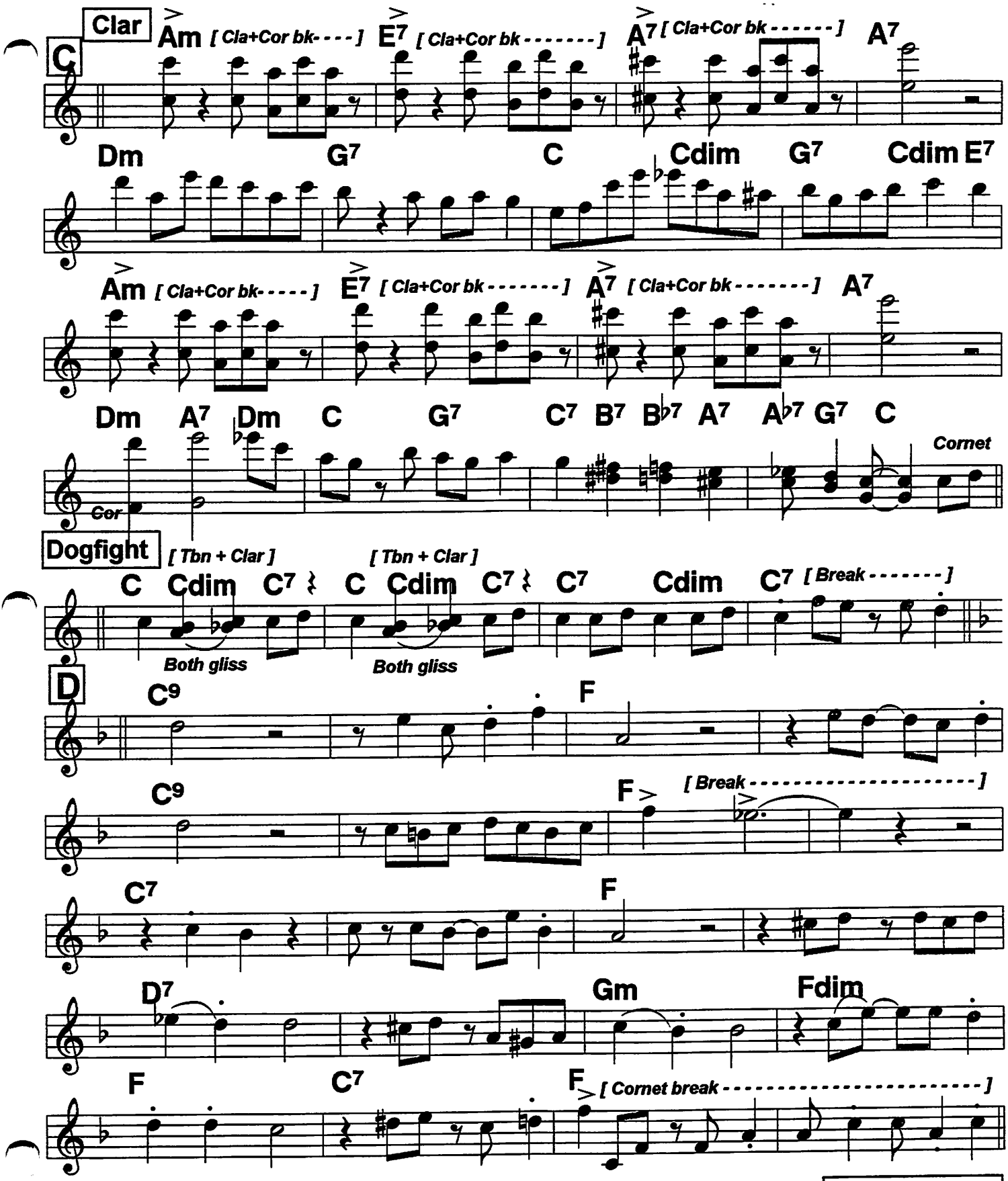
Black Bottom Stomp (1)

Complete version of one of the most exciting 20s classics.

Red Hot Peppers, '26;
c. Jelly Roll Morton, 1926



Black Bottom Stomp (2)



To Next Page

Bb book

Black Bottom Stomp (3)

Clarinet solo

E

C7 F

C7 F [Break]

C7 F

D7 Gm Fdim

F C7 F **Band**

F **Piano solo**

C7 F

C7 F

C7 F

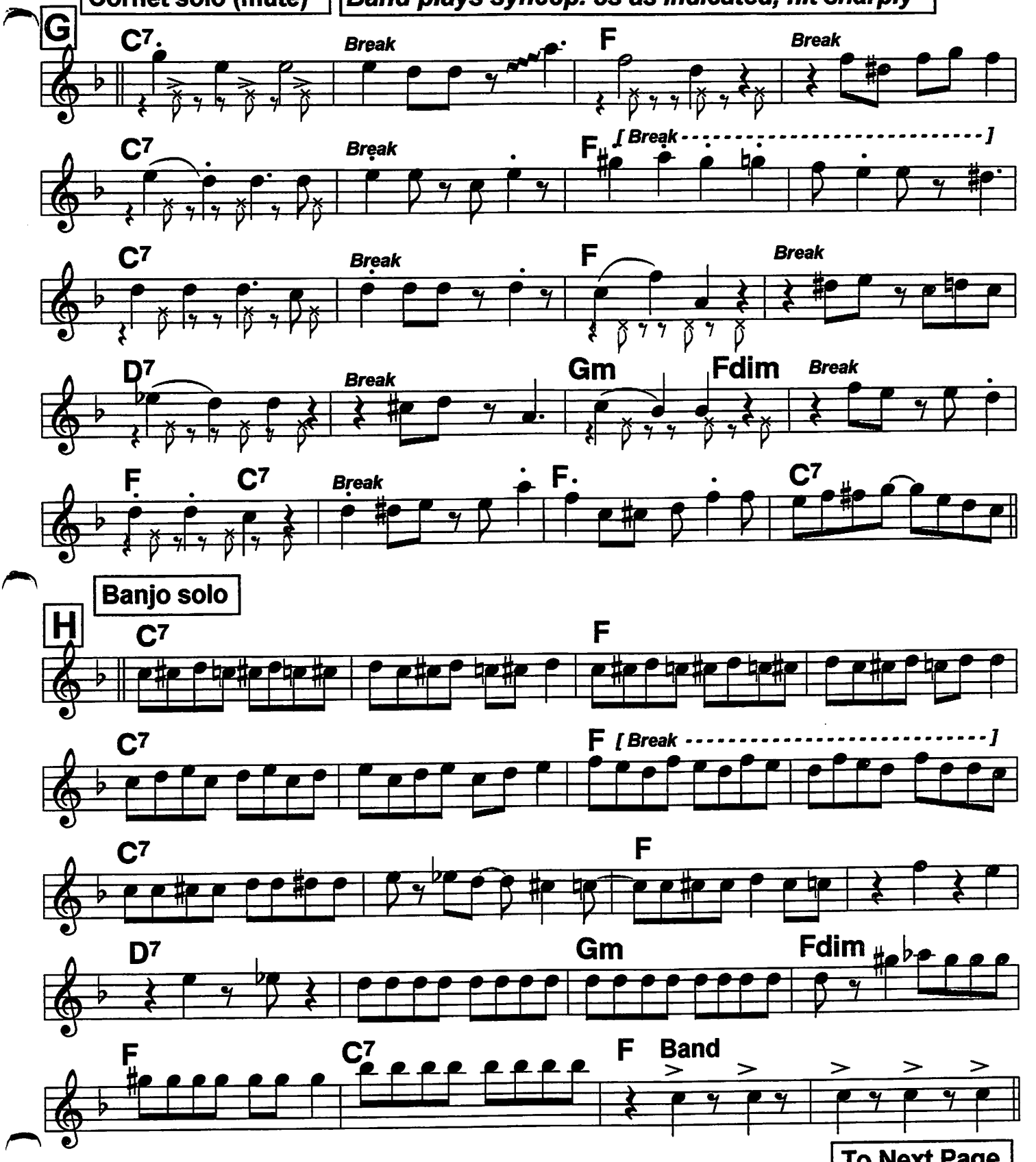
D7 Gm Fdim

F C7 F **Band**

To Next Page

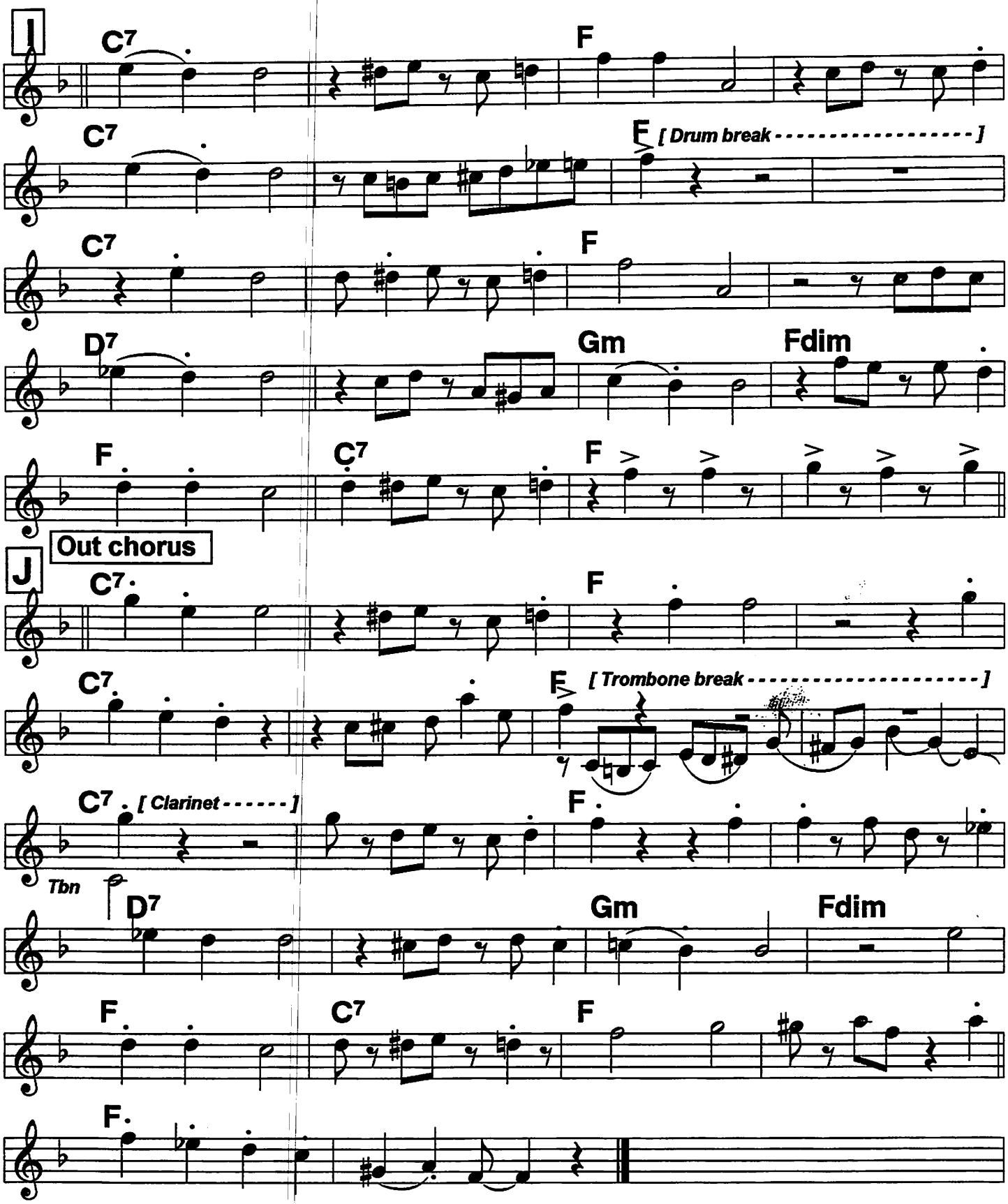
Black Bottom Stomp (4)

Cornet solo (mute) | ***Band plays syncop. 3s as indicated, hit sharply***



To Next Page

Black Bottom Stomp (5)

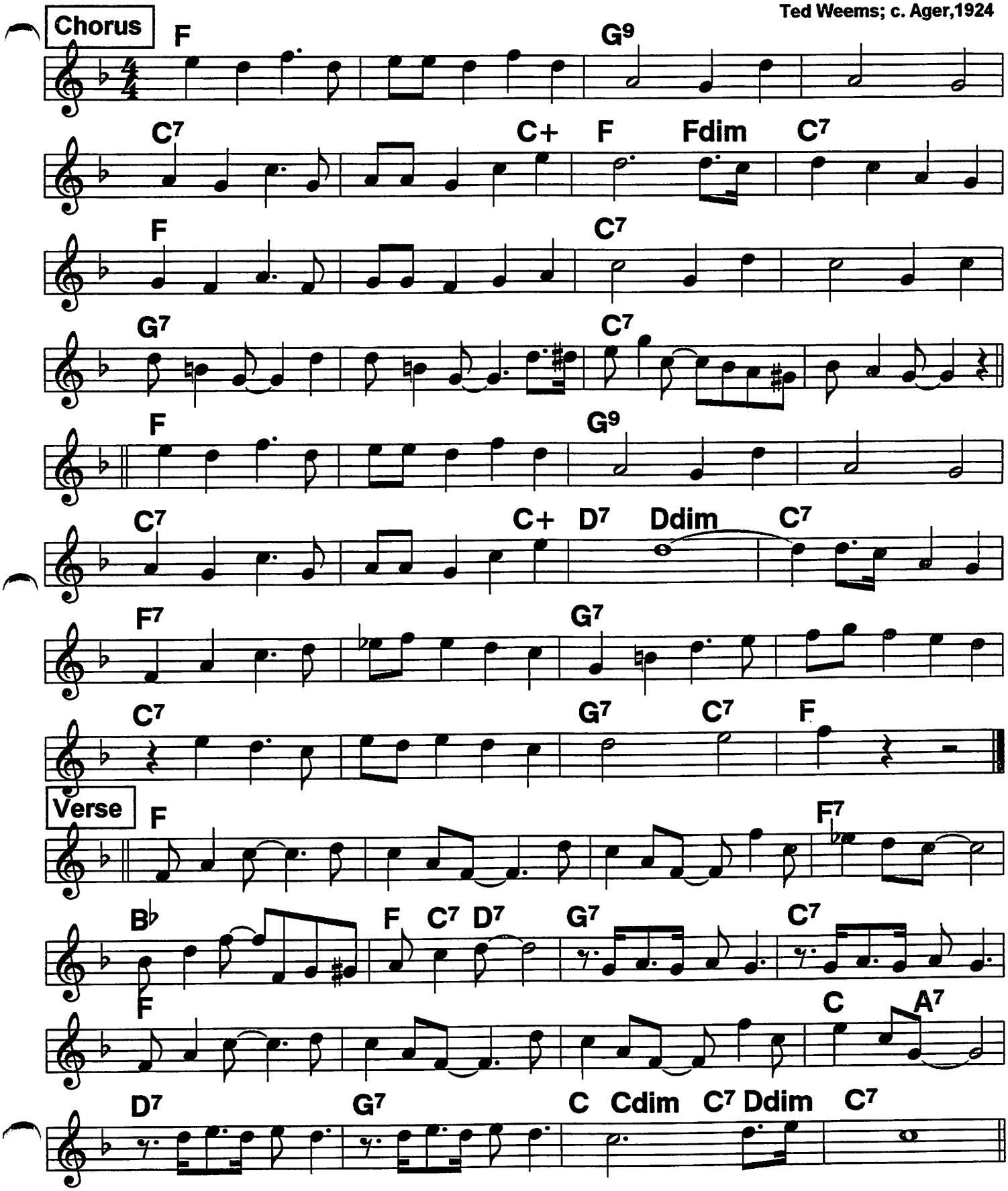


Big Boy

2-beat ♩ = 194

Book version; pop tune anyone might play. Bix record in F

Bix w/Wolverine Orch.; Ted Weems; c. Ager,1924



Bb Book

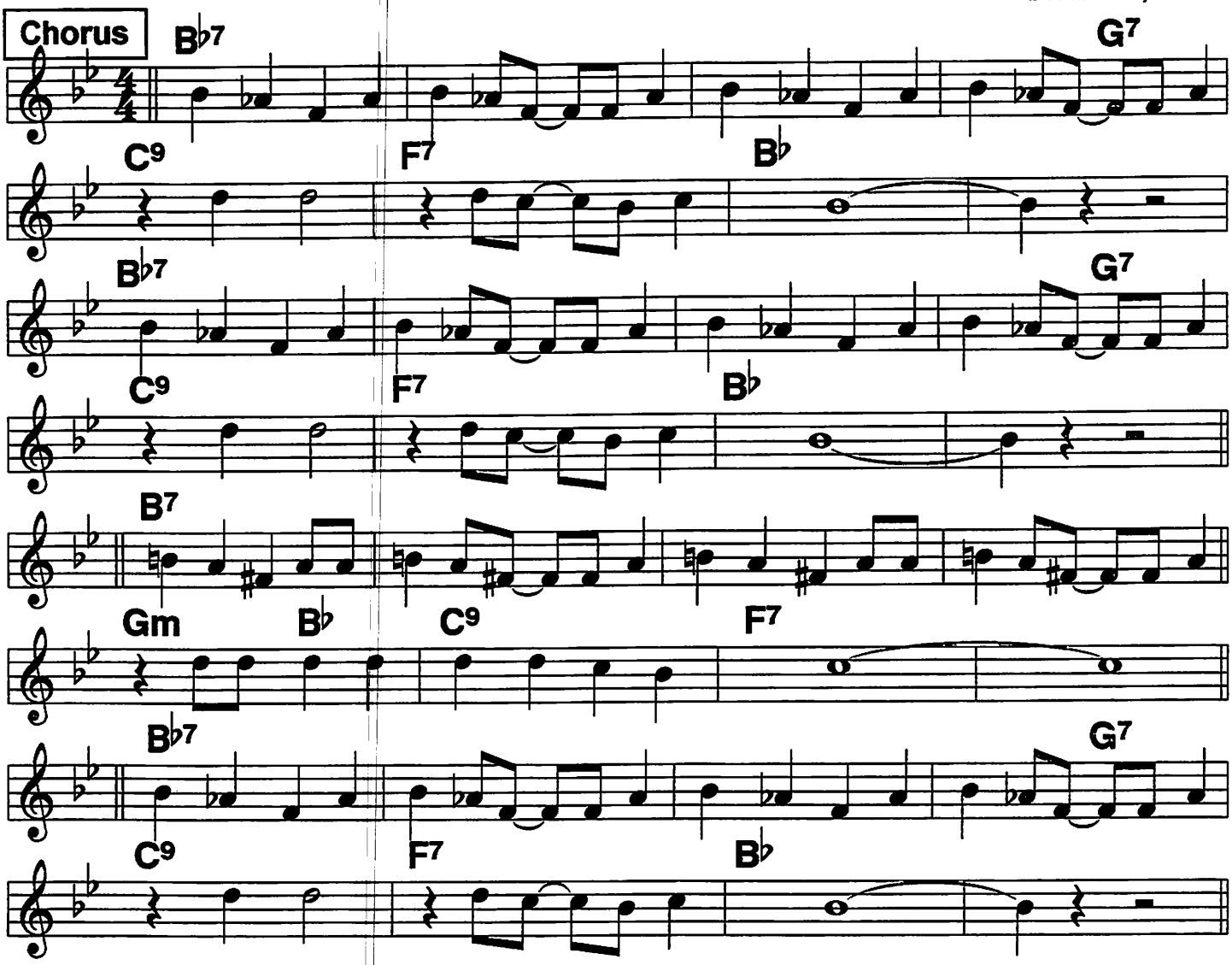
Borneo (1)

Bix

2-beat ♩ = 178

Most often played as a regular or novelty vocal tune; often in F or G, at various tempos. So chorus notes are book; Bix phrasing differs.

Bix-Tram '28; c. W. Donaldson, 1928



Way down South, way down in Borneo,
there's a wild dance called the Borneo,
|Way down/ |on Borneo Bay./// ///|||
Even though you're got a corneo,
you'll dance till the break of dawneo,
|Right down/ |old Borneo Bay./// ///|||

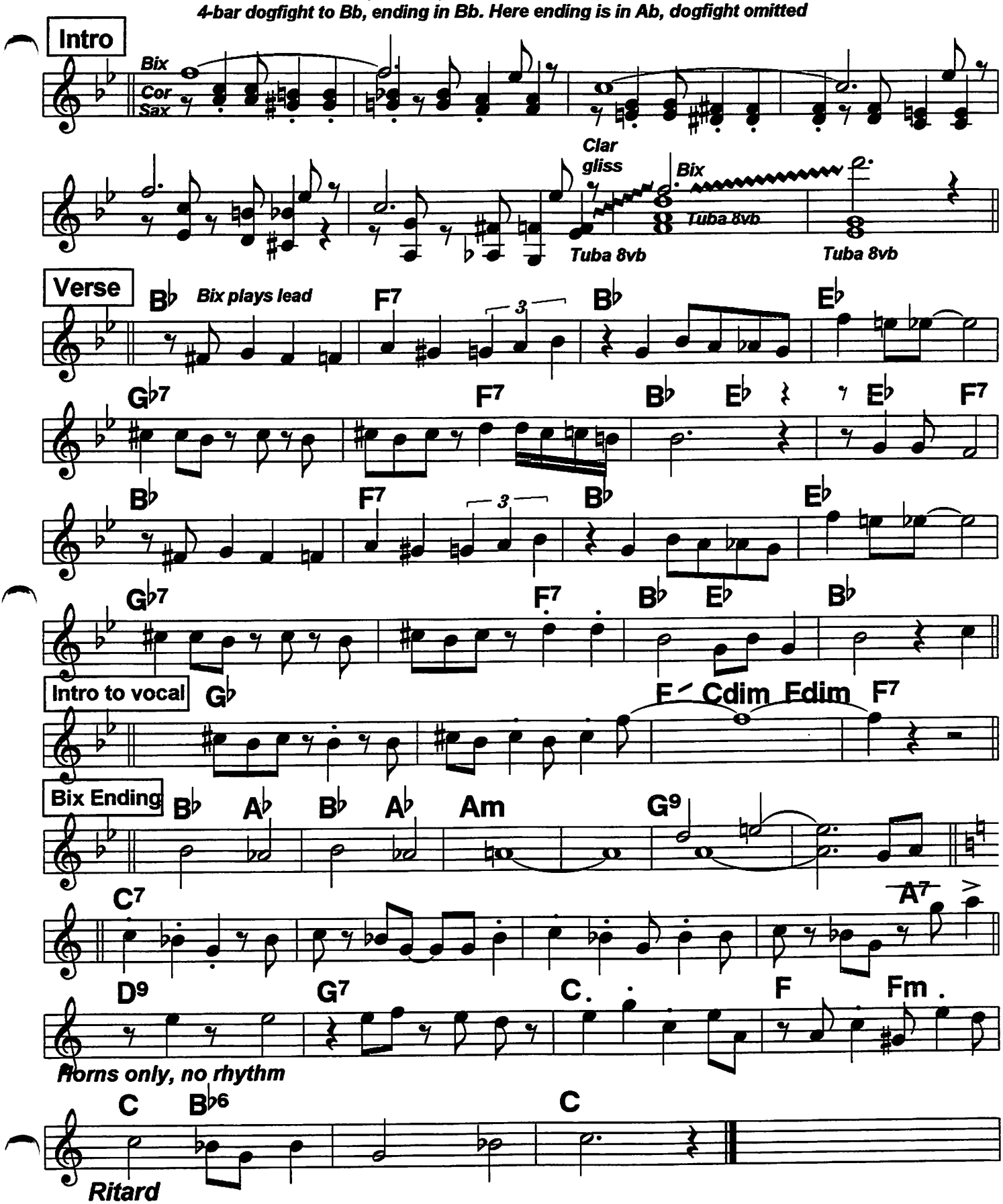
Wild man Sam with his clothes all torneo
toot toot toot on his bamboo horneo,
|And the bamboo babies start to sway./// ////

When you see them do that Borneo,
you'll just put your jewels in pawneo,
|Way down/ |on Borneo Bay./// ///|||

Borneo (2)

Bb book

Record routine: Intro, Chorus, Verse, vocal intro, Vocal, Bix-Tram trade fours, 4-bar dogfight to Bb, ending in Bb. Here ending is in Ab, dogfight omitted

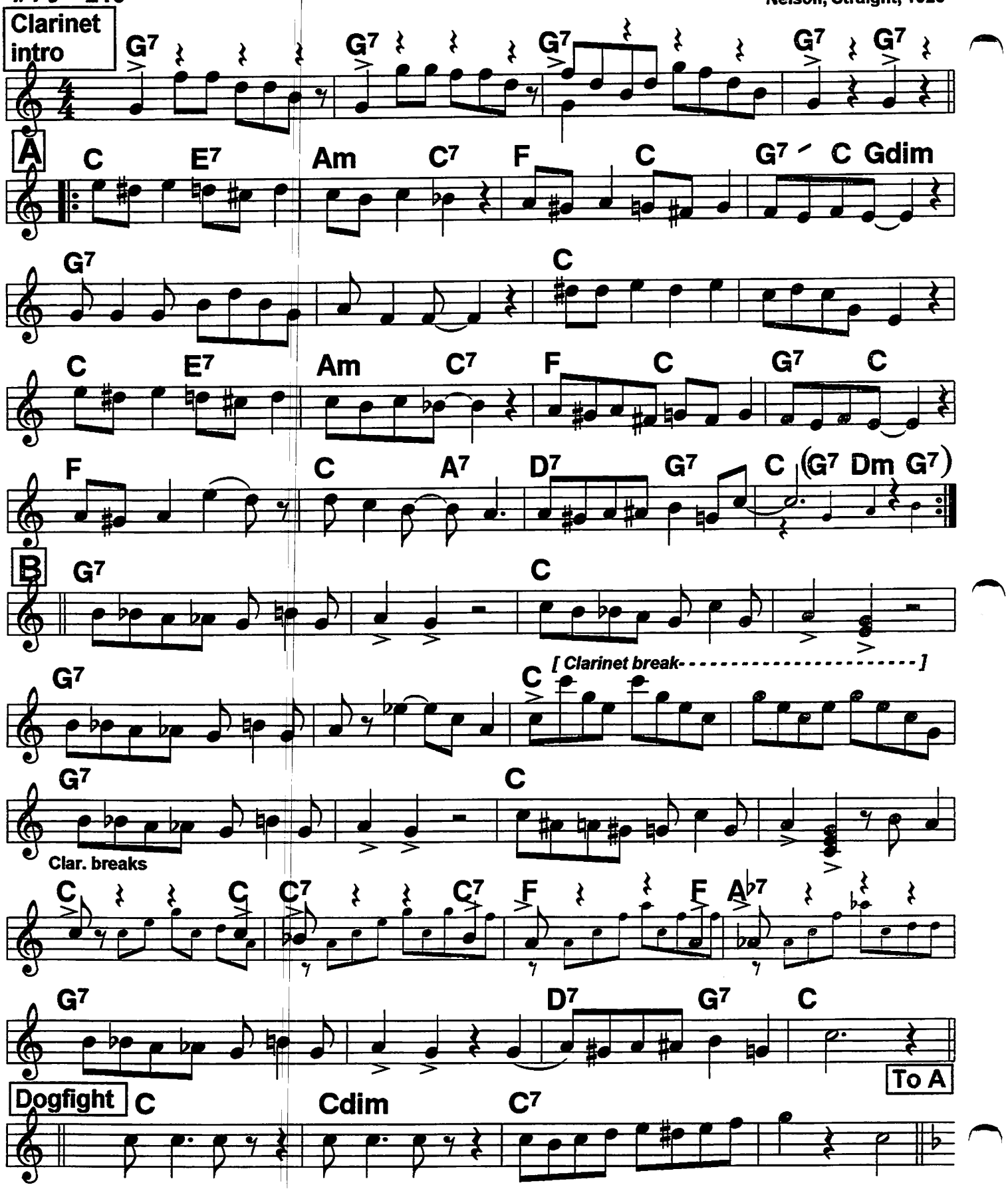


Bb Book

Buddy's Habit (1)

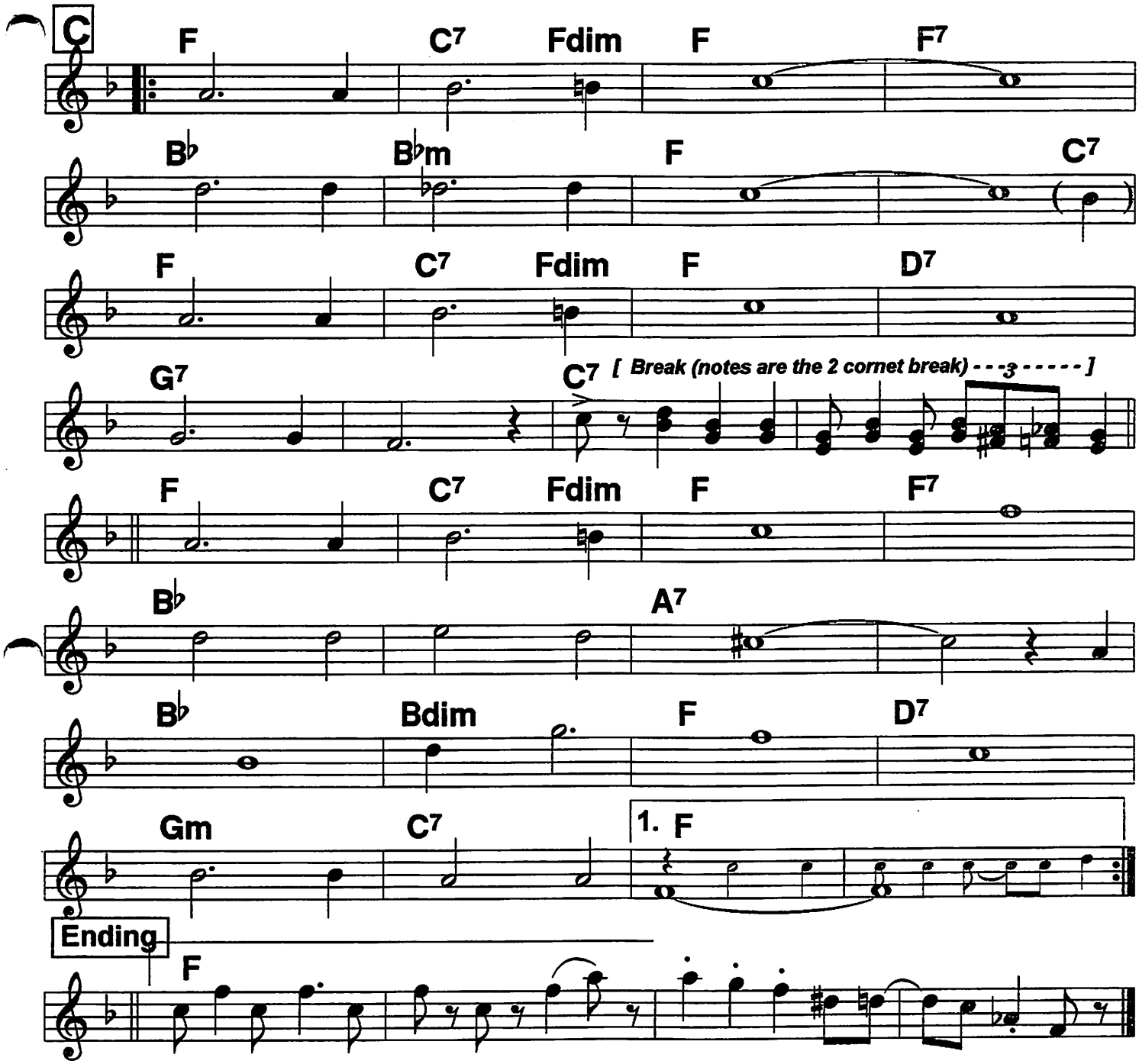
King Oliver '23; c.
Nelson, Straight, 1923

4/4 ♩ = 210



Buddy's Habit (2)

Bb book

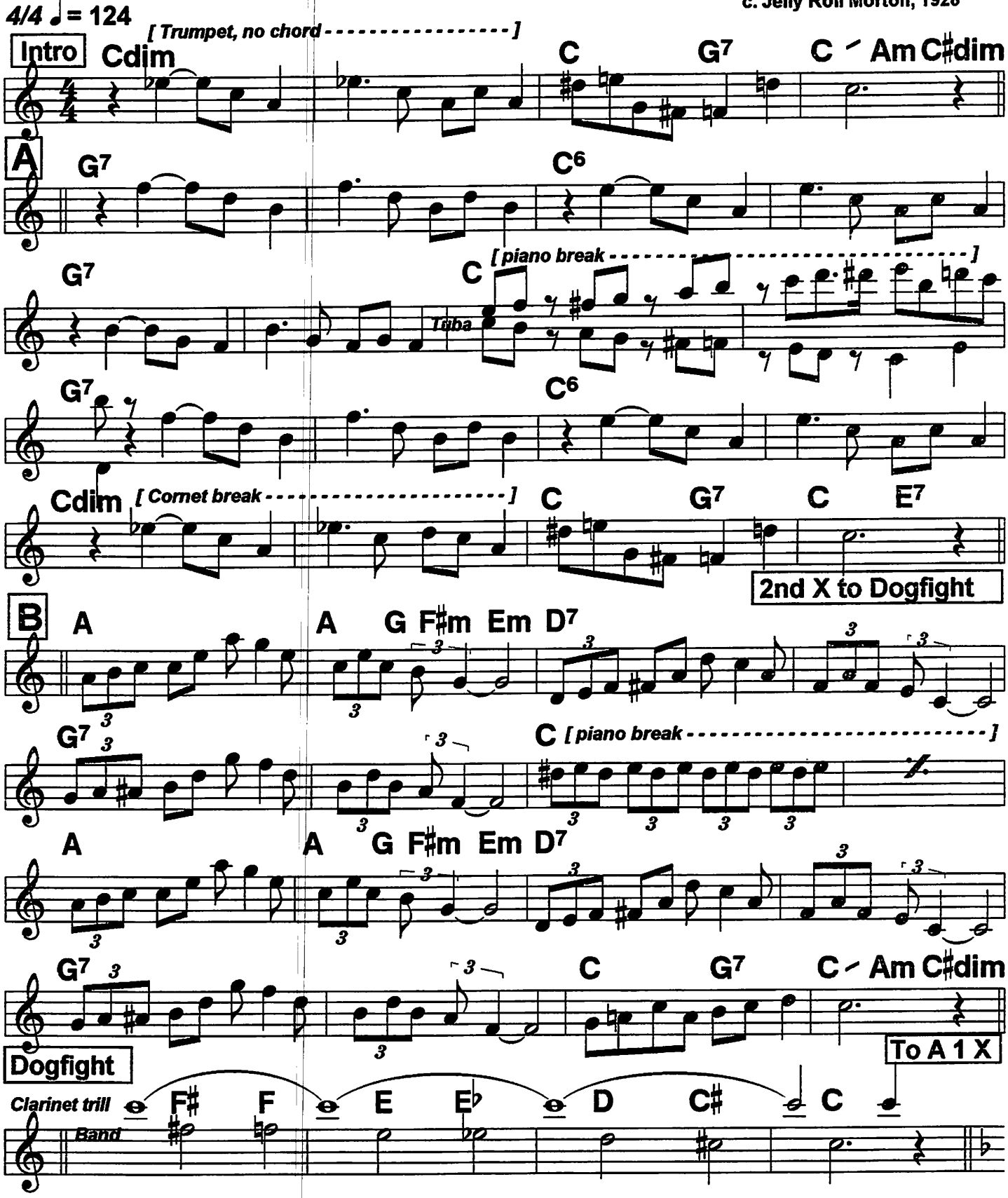


Routine: Intro, A A, B, Dogfight, C slide whistle (clarinet? musical saw?), other solos on C, C C

The June '23 record by (white) composer Charlie Straight's Rendezvous Orch. should be compared with Oliver's (10/23). Illustrates suggestively basic differences in the styles and feel of white and black jazz of the era.

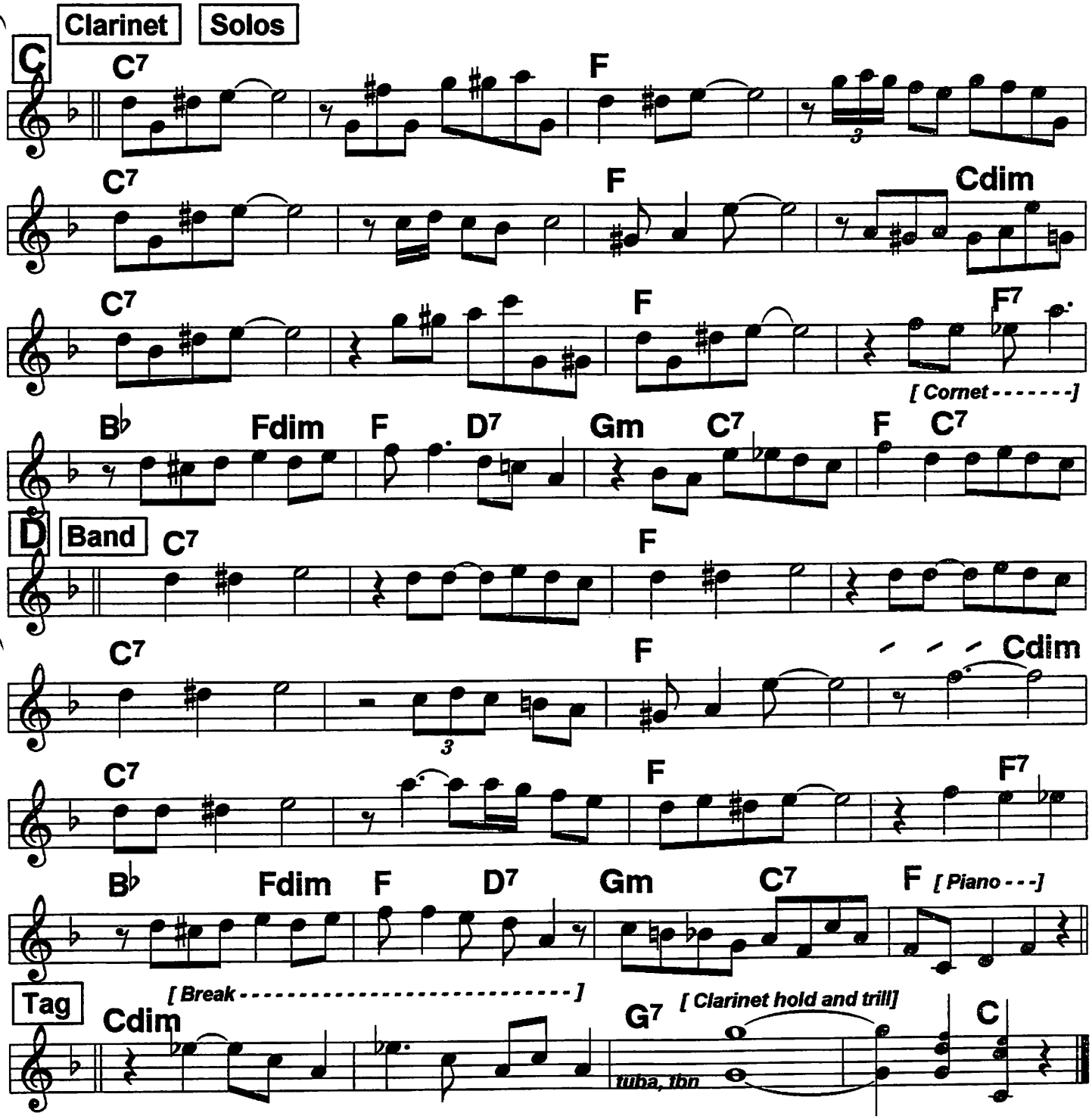
Buffalo Blues (1)

Johnny Dunn, w/ Morton '28;
c. Jelly Roll Morton, 1928



Buffalo Blues (2)

Bb book



Routine: Intro, A B A, Dogfight, C, Solos on C, D, Tag
Dunn's distinctive use of the mute and his controlled bending of the first notes as in bars 1 & 2 of the intro, A 1 2 3 4 5 6, 9 10 11 12 13 14 is well worth imitating.

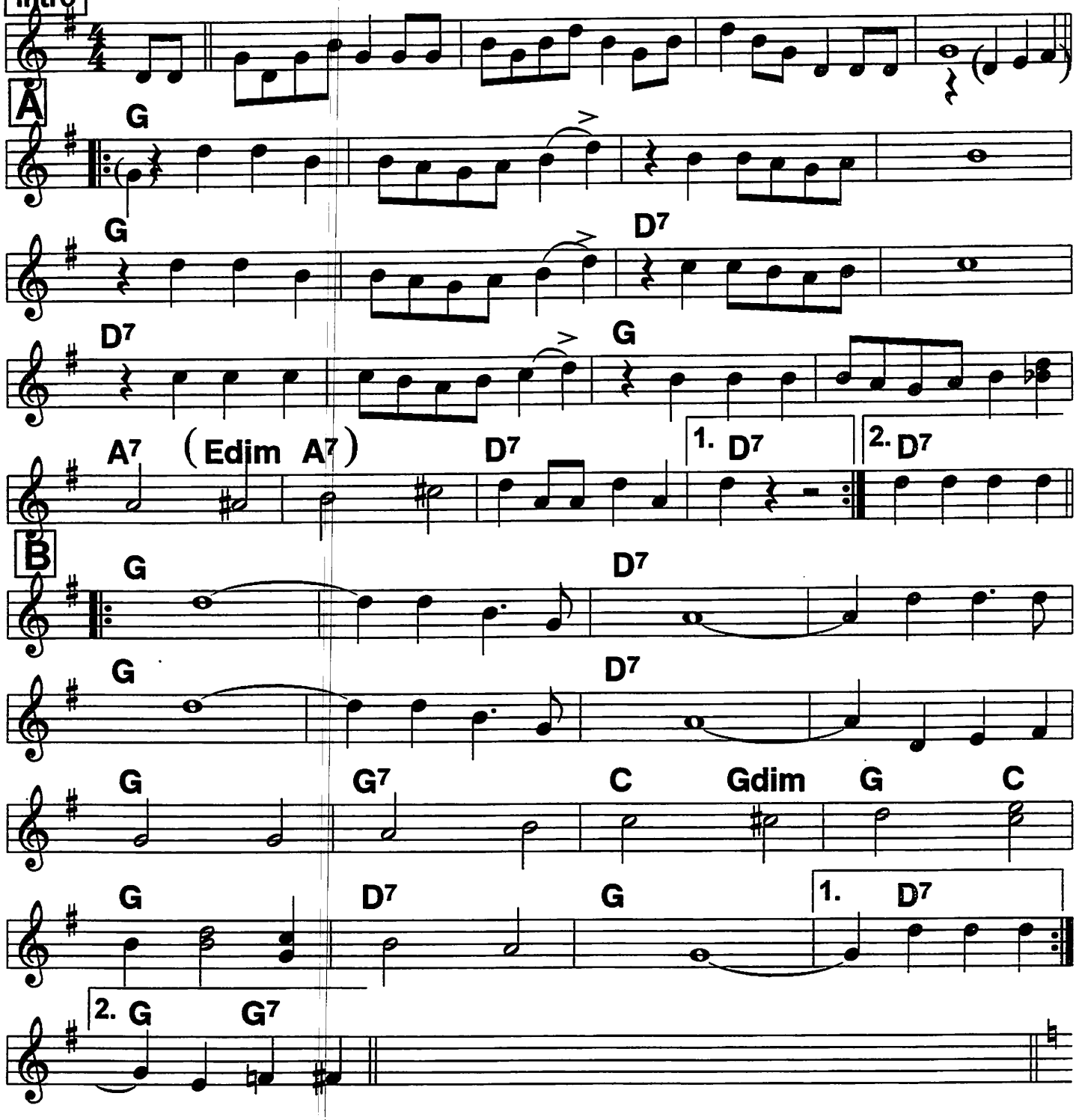
Bb Book

Bugle Boy March (1)

Melody is basically consistent on 4 Lewis records

George Lewis standard;
c. 1907

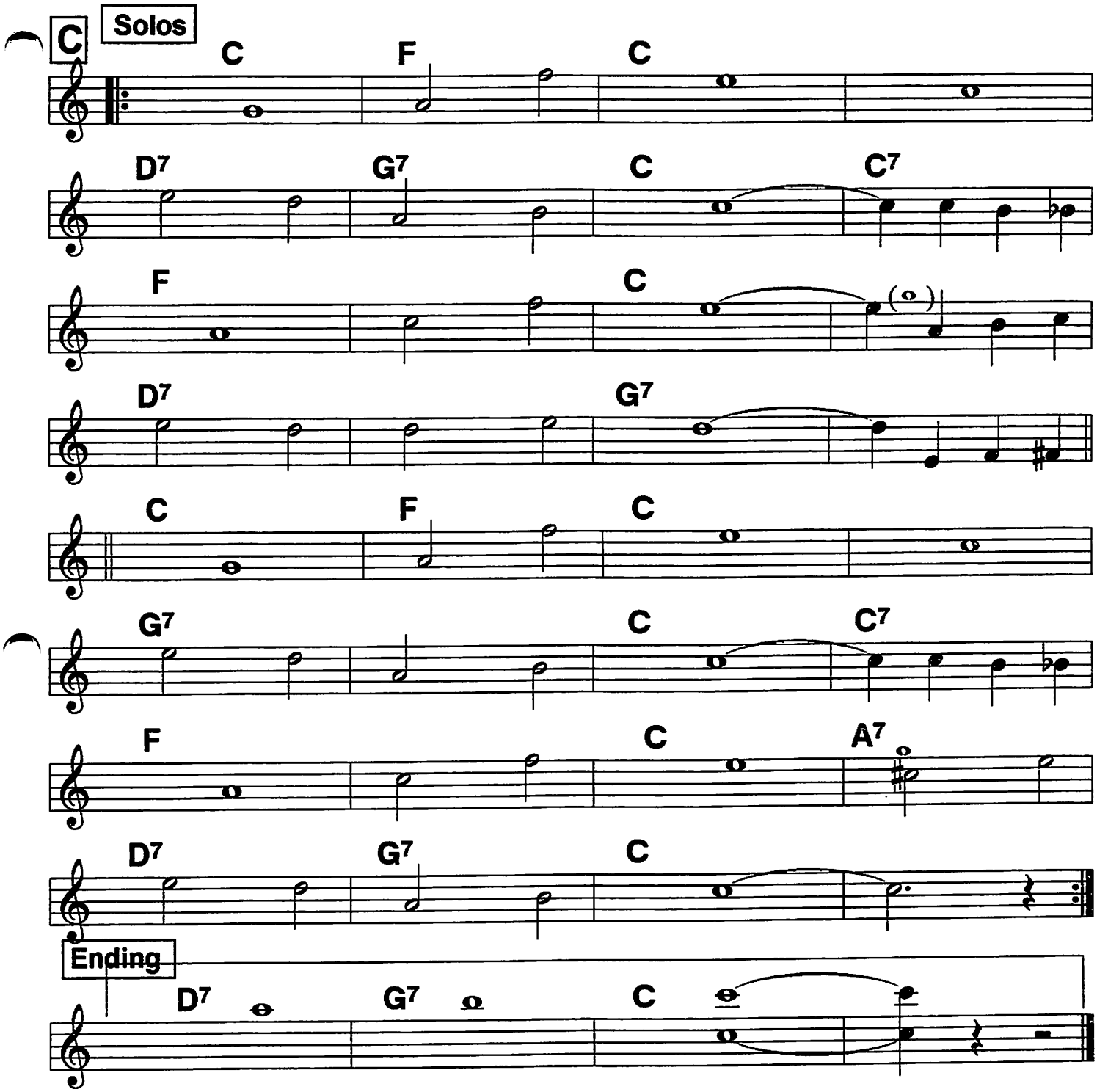
2-beat ♩ = 224
♩ = 196



In A for variety, substitute 2 8th notes for the first quarter note after each rest.

Bugle Boy March (2)

Bb book



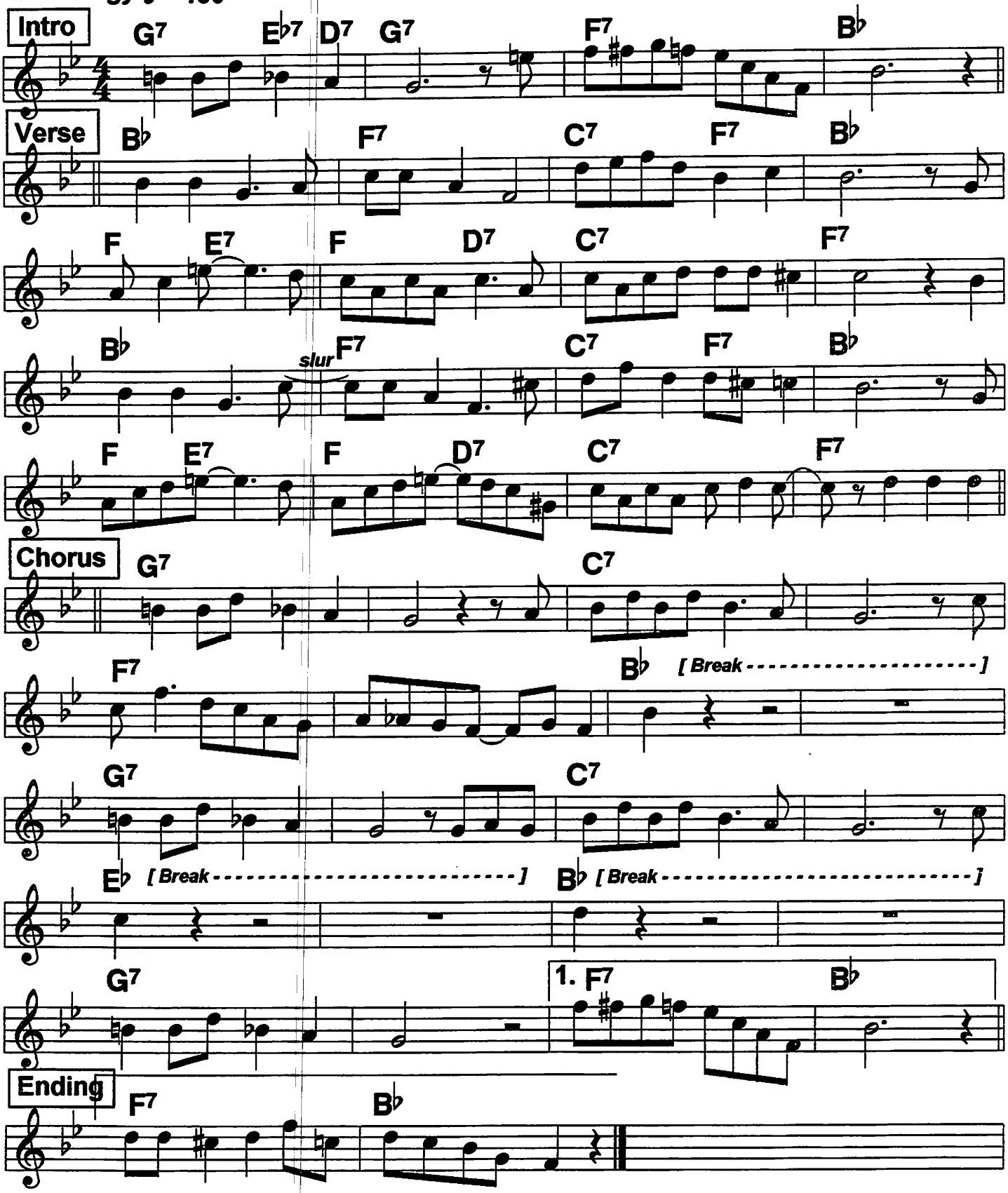
Routine: A A, B 1-2 X, C, solos on C, CC (C) out

Brown Bottom Bess

Adapted from the 7/4/28 Foorwarmers record

Johnny Dodds, 1928

4/4 swingy ♩ = 130



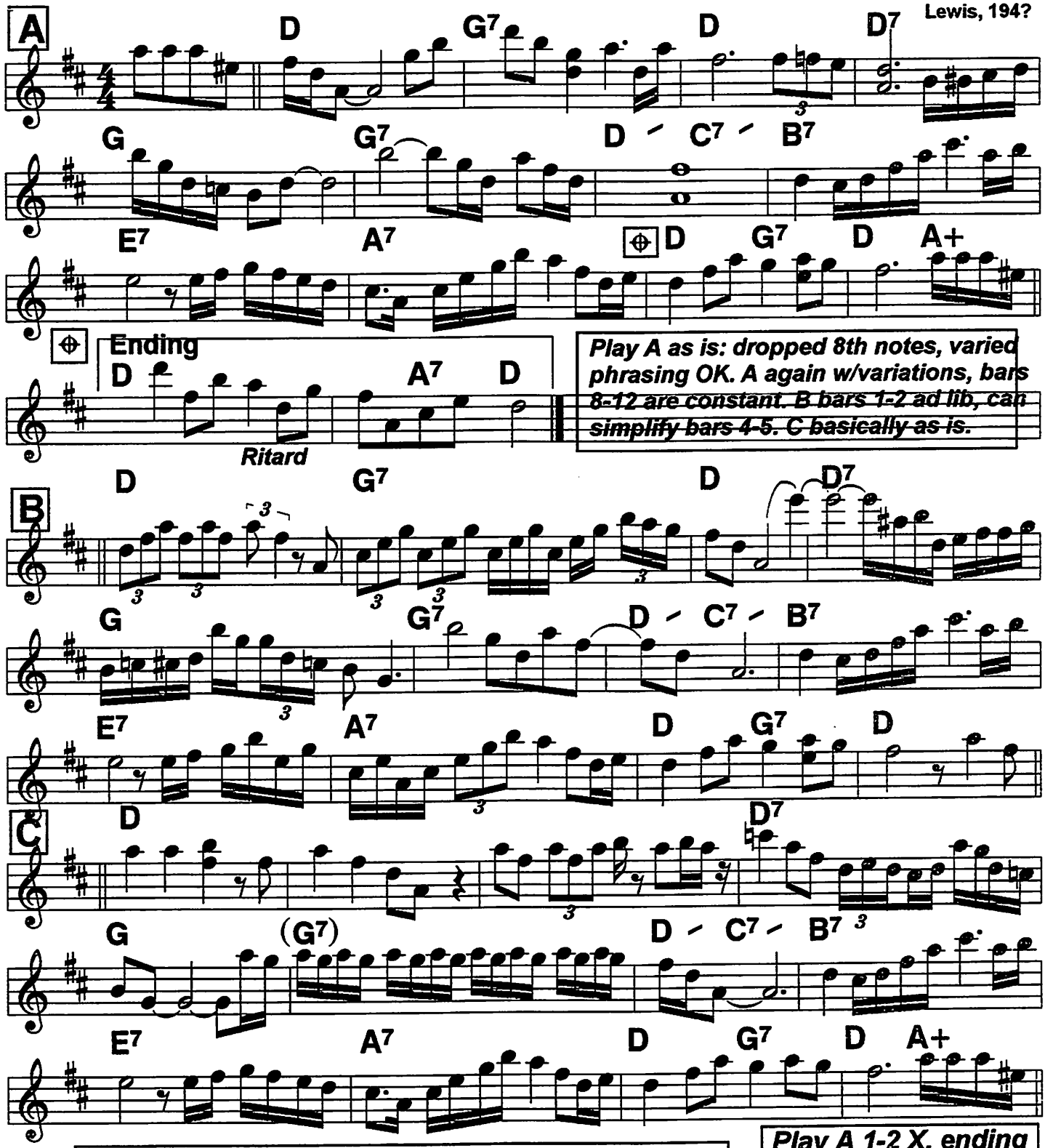
Routine: Intro, V, C, solos on C 1-2 X, V, C melody, jam 2-3 X, ending

Burgundy Street Blues

Clarinet special. 1940s NO Revival classic. Not published. Derived from 7 GL records, which vary greatly, to present what he played most consistantly. GL had a pretty tone, played melodically. 6/5/50 record is a good starting point.

4/4 ♩ = 88

c. George Lewis, 194?



Play A as is: dropped 8th notes, varied phrasing OK. A again w/variations, bars 8-12 are constant. B bars 1-2 ad lib, can simplify bars 4-5. C basically as is.

Play A 1-2 X, ending

Routine: A A (n X), B B, C, A (A) last X w/ ending.
Chords usually consistent on the records, despite some conflicts with Lewis's notes, eg. the A7.

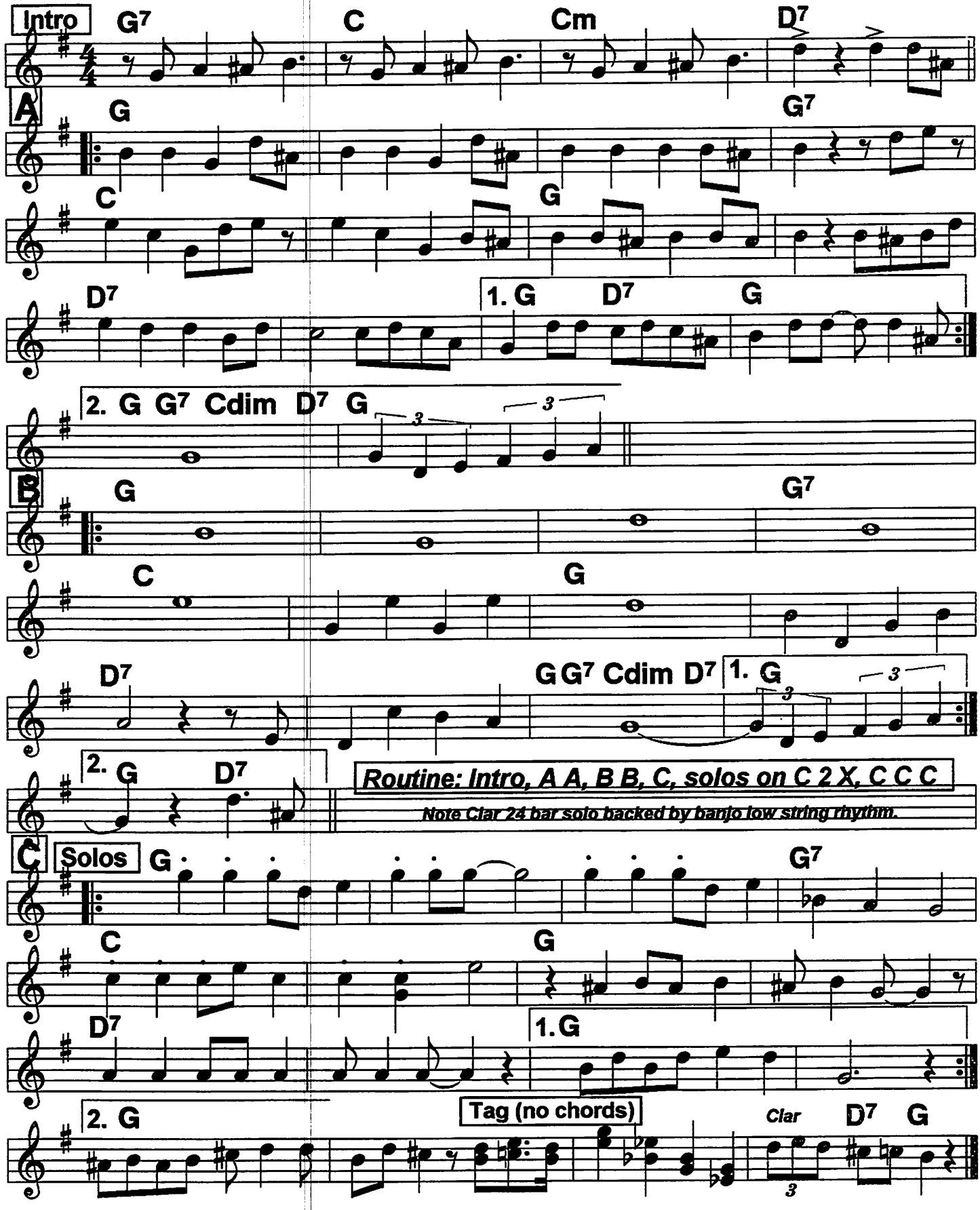
Bb Book

Canal Street Blues

Routine: Intro, A A, B B, C, solos on C, C C C

King Oliver '23

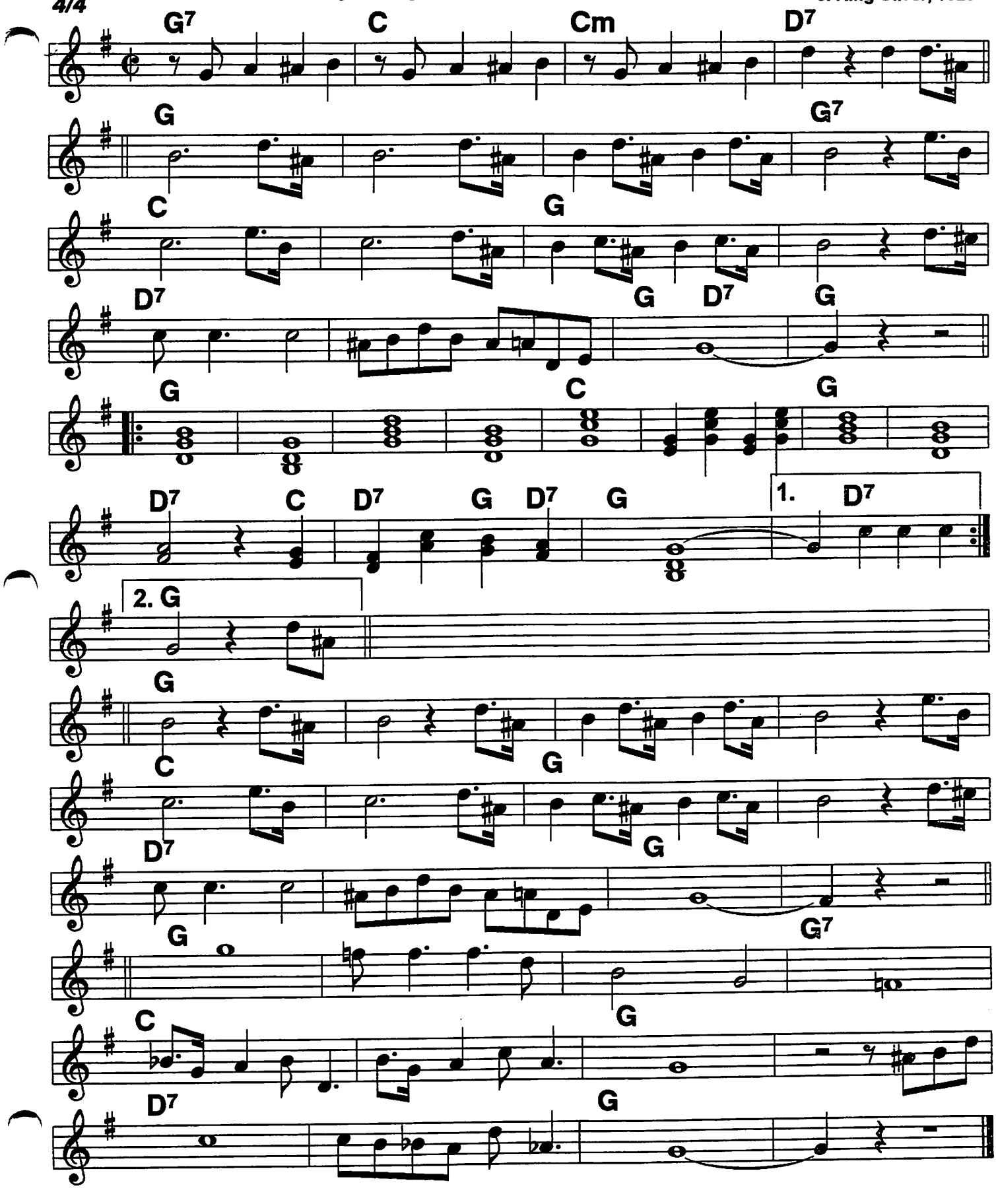
4/4 ♩ = 190



Canal Street Blues (Copyright)

Library of Congress Copyright sheet. Chords from record

c. King Oliver, 1923



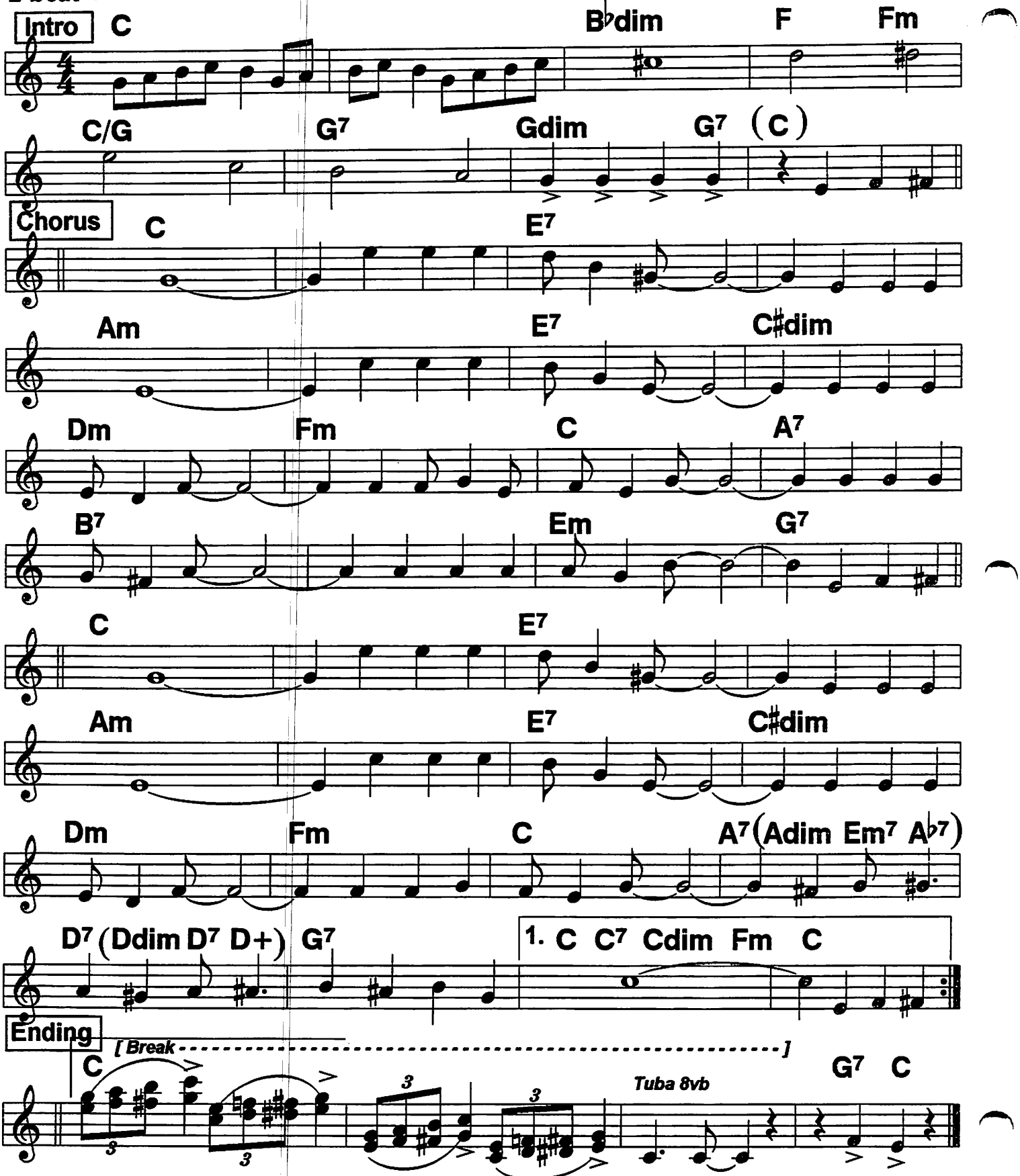
Bb Book

Candy Lips (1)

Note p. 2

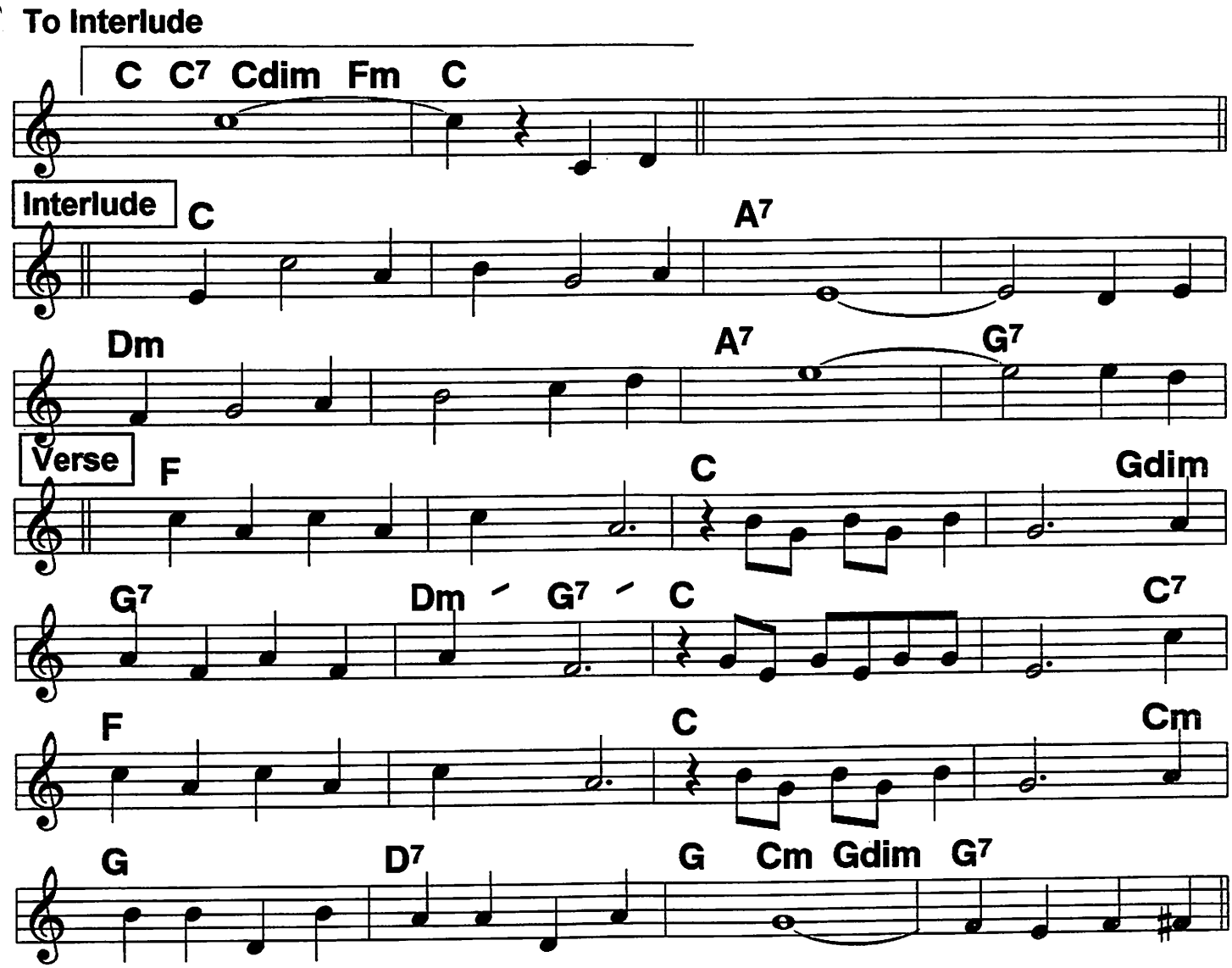
Clarence Williams, '27;
c. Jackson, Lauria, 1927

2-beat ♩ = 244



Candy Lips (2)

Bb book



1/25/27 Williams record features an exciting clarinet duet. 2nd record has cornet & clarinet, basically follows book melody. Both in C, so often played in C. This is the book version, with Intro, interlude to verse, & ending from 1st record. I omitted the record's 6-bar lead in to the "Alice blue gown" Interlude. Record's treatment of verse is good.

The "Standard" key apparently is Bb. Tune works well at slower tempos, and the chords are fun, so anyone might want to play it without referencing the records.

Bb Book

Chant, The (1)

Jelly Roll Morton '26;
c. Mel Stitzel, 1926

4/4 ♩ = 236 *No rhythm*

A Cor + clar unison — Bass / Tbn

Rhythm E B7 E B7 E B7 E B7 E — *tbn gliss to B*

B *Cornet* C F9 C A♭7

C F9 C D7 G7 C — *A 1 X, C* — *Gliss to B*

C B♭ E♭ B♭ B♭ E♭ B♭7

E♭ E♭m B♭ G7

C7 F7 B♭ E♭ 1. B♭

2. B♭

D B♭9 A9 A♭9 G9 F♯9 B♭ B♭

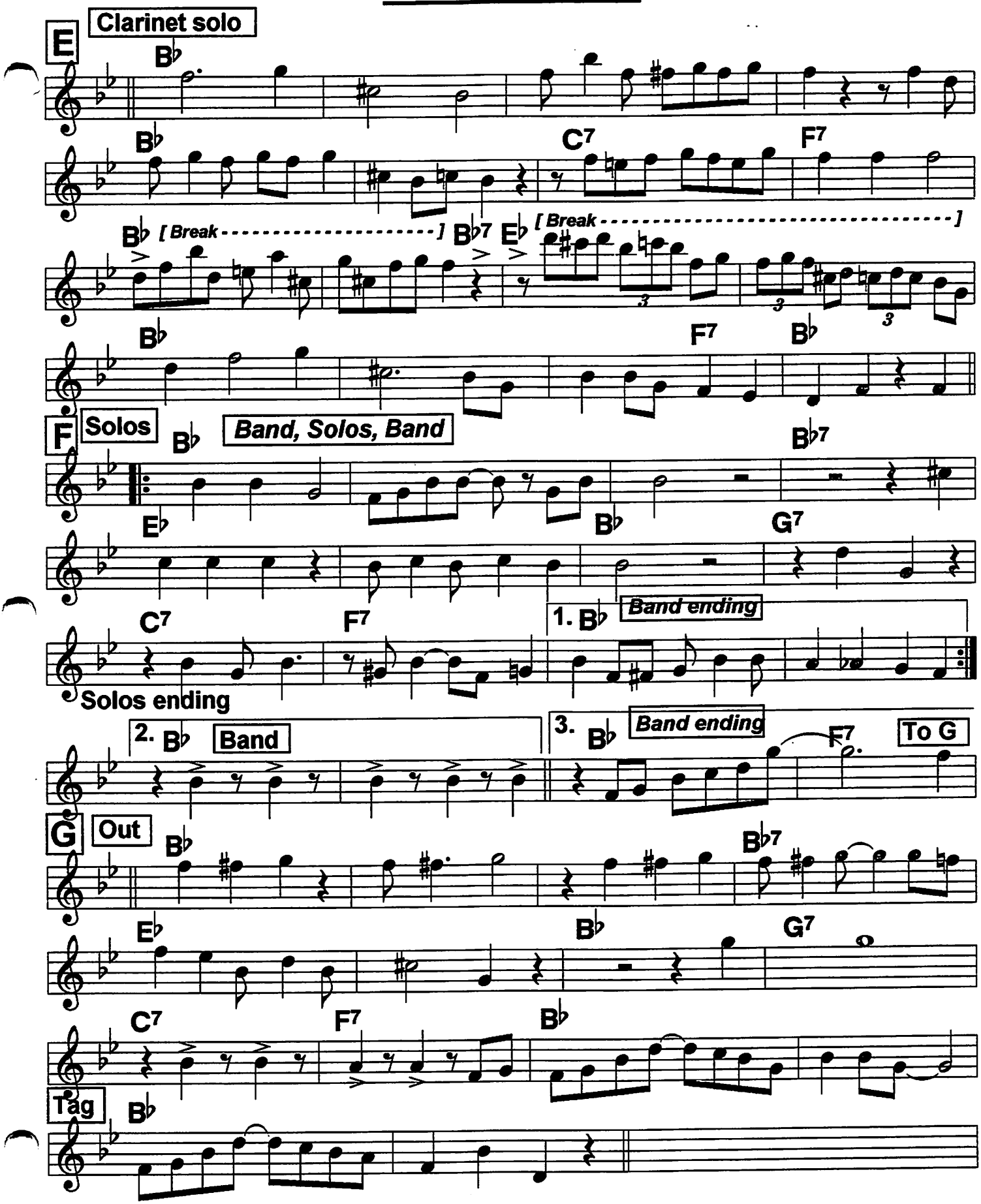
B♭9 A9 A♭9 G9 F♯9 B♭ C7 F7

B♭ [*Cornet break*] B♭7 E♭ [*Cornet break*]

B♭9 A9 A♭9 G9 F♯9 B♭ F7 B♭

Chant, The (2)

Bb book



Bb Book

Chelsea On Down (1)

Salty Dogs;
c. Robin Wetterau, 1959

2-beat ♩ = 178

Tuba and rhythm

Intro

8vb Dm E♭7

A

Dm B♭ F

Dm E7 A7

Dm B♭ F A7

Dm B♭ F 1. Edim B♭7 A7

2. C7 F A7

Tuba and rhythm

Vamp

8vb Dm E♭7

B

Gm A7 D7 Gm D7

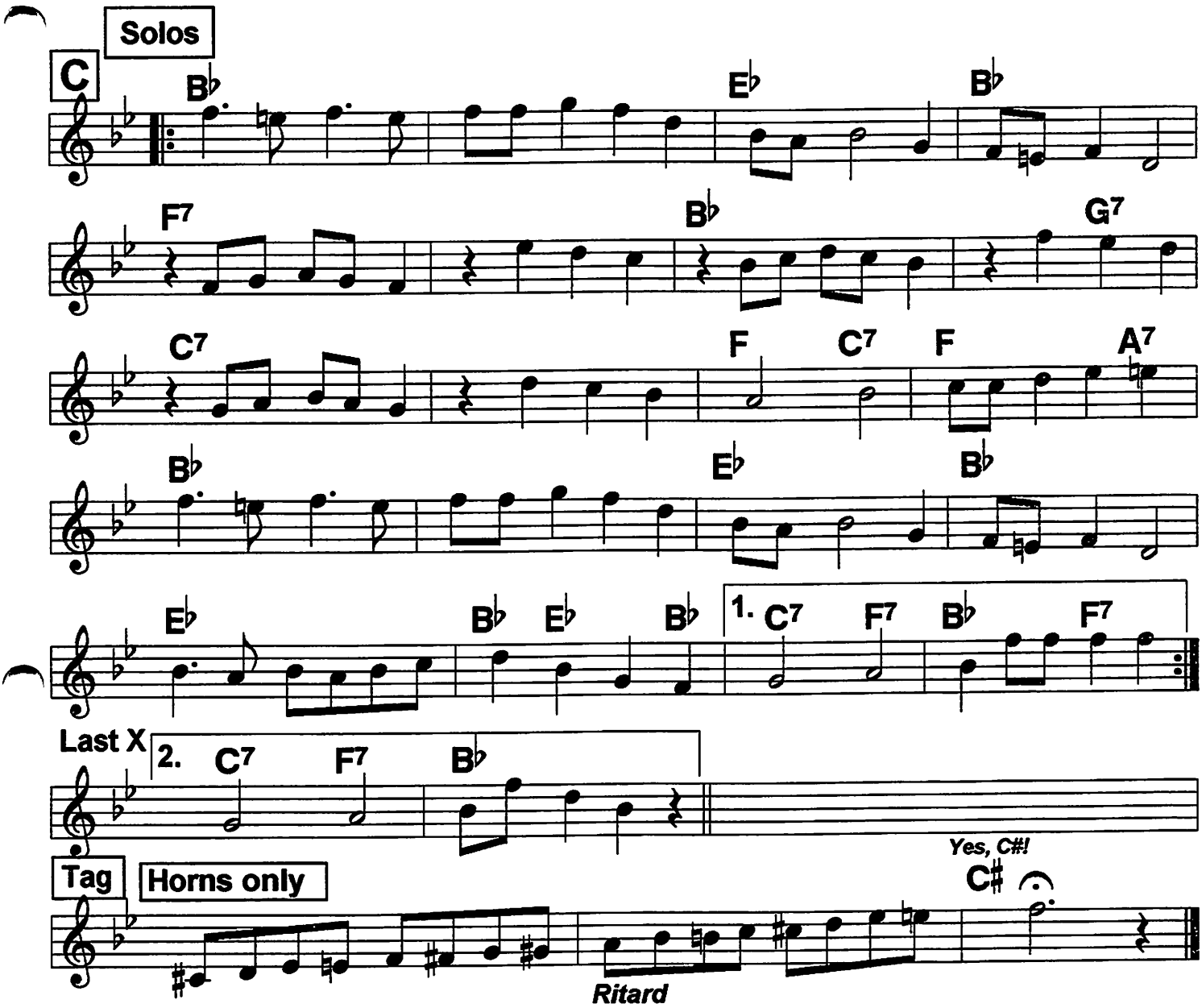
Gm 3 F 3 E♭ 3 D7

Gm A7 D7 Gm

Cm Adim D7 Gm

Chelsea On Down (2)

Bb book



Routine: Basically as written. Solos on C w/repeat. Out choruses 2-3 X; melody 1st or last X.
Many of the multi-strained West Coast tunes go back to earlier sections, eg. Vamp, B 1 X, C...

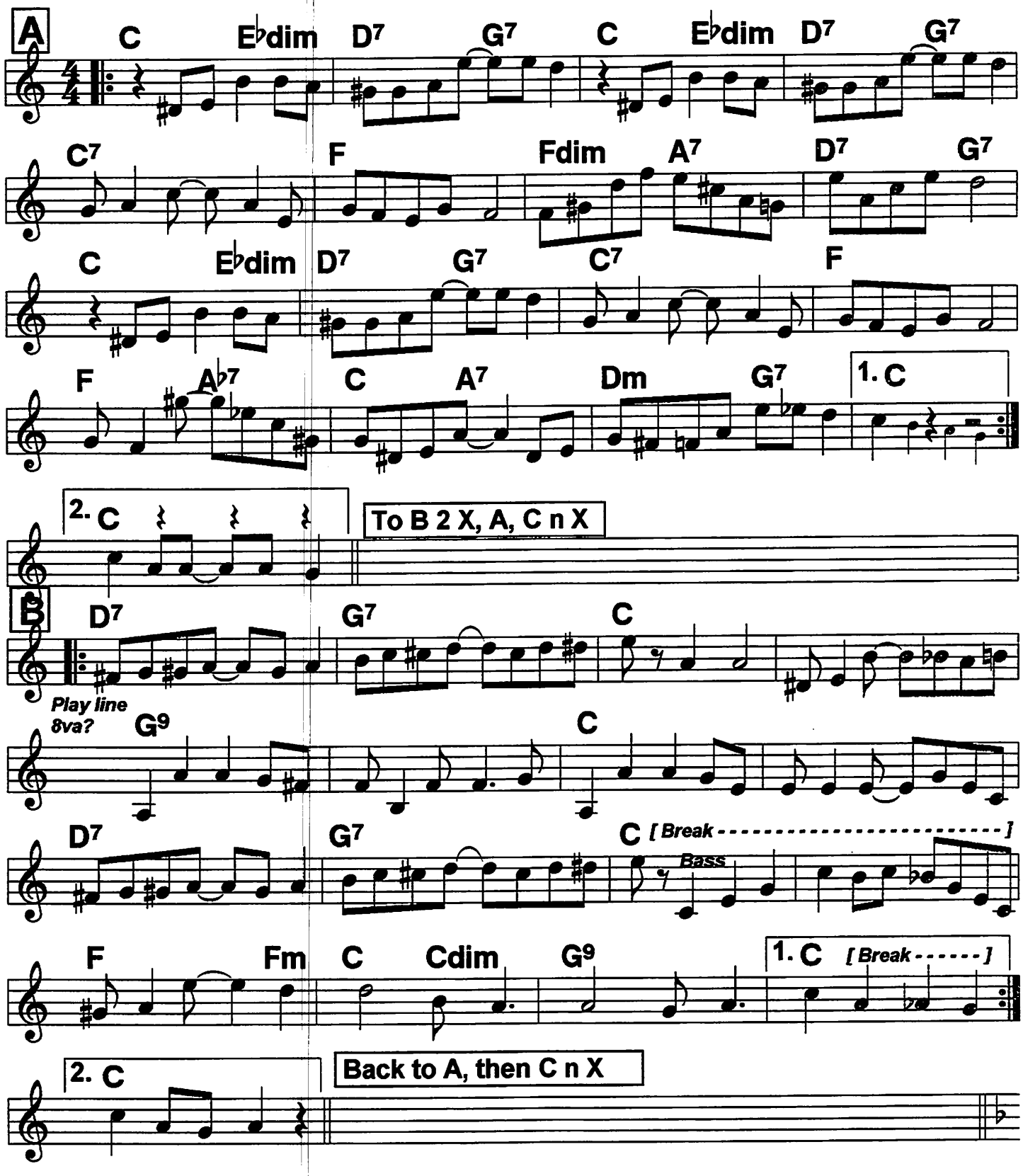
Chicago Breakdown (1)

(Stratford Hunch)

Armstrong '27;
c. Morton, 1927

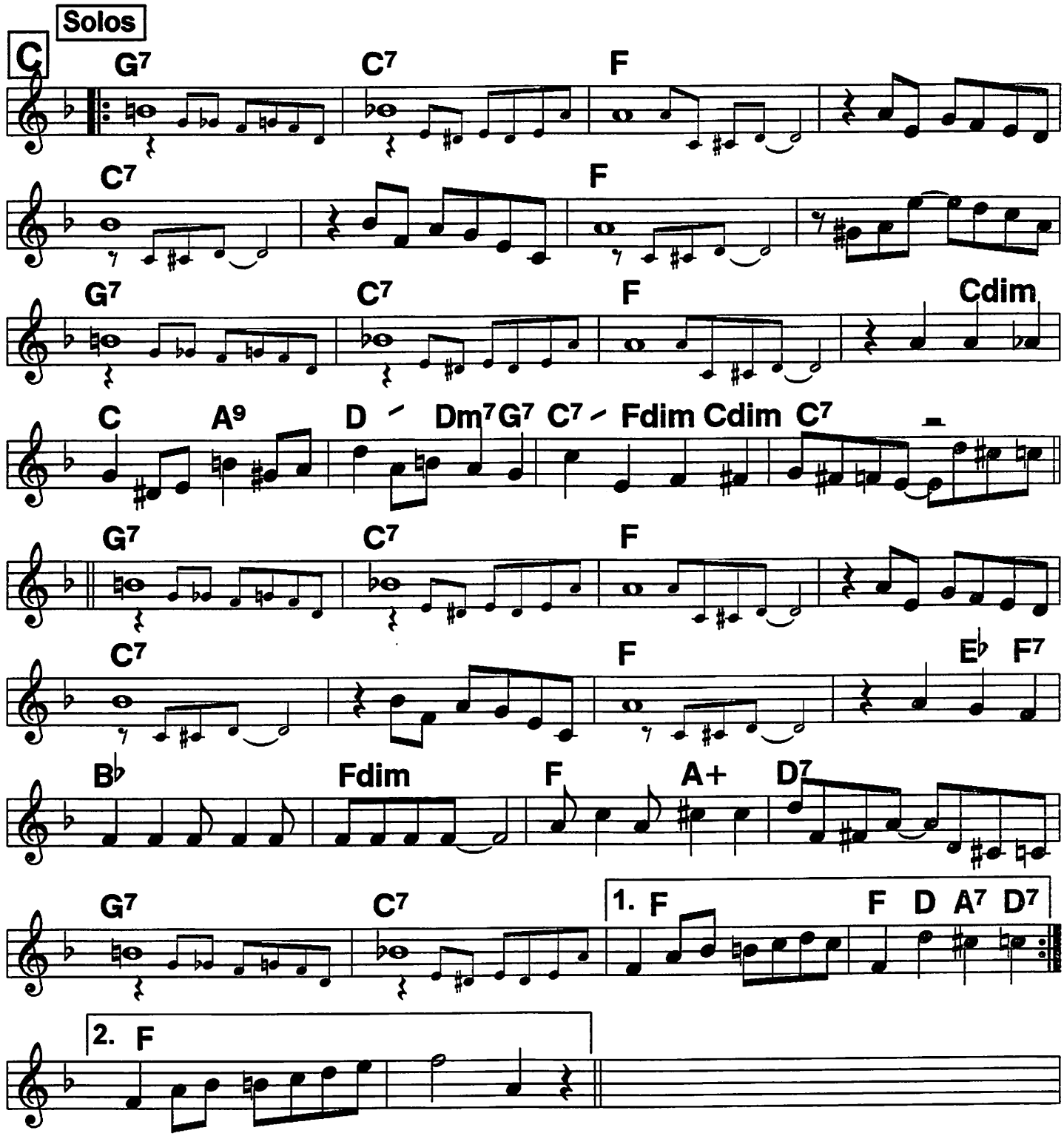
4/4 ♩ = 148

Adopted from sheet music version. Play along with Armstrong '27



Chicago Breakdown (2)

Bb book



Routine: Varies. Eg. A A, B B, A, C, Solos on C, C 1 or 2 X out

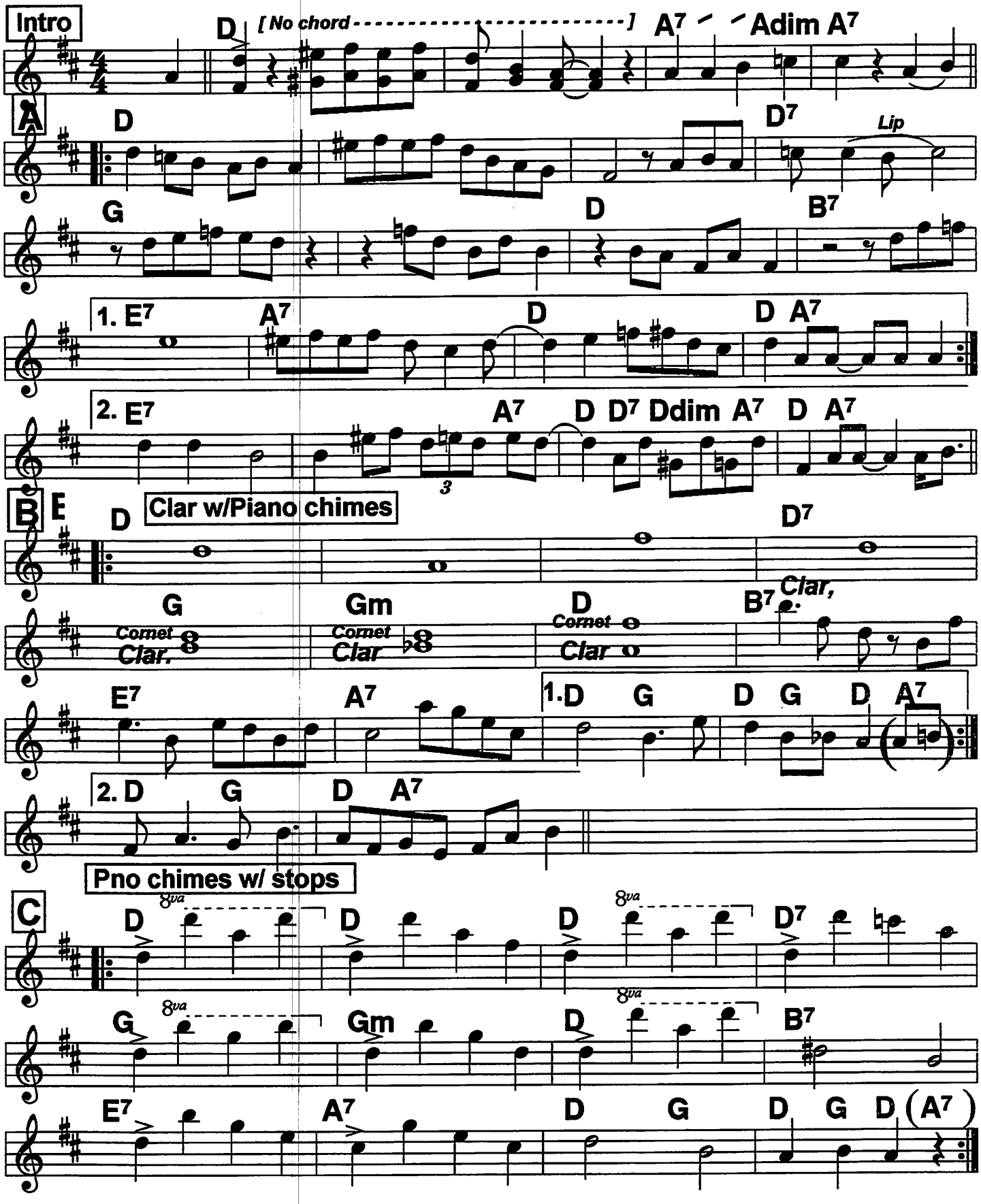
Bb Book

Chimes Blues (1)

Very hard to find the melody, due to bad audio quality; the 2 muted cornets are often hidden by the tbn and clar; and the lead often is only implied

King Oliver, '23;
c.Joe Oliver, 1923

4/4 ♩= 170



Chimes Blues (2)

Bb book

D Cornet solo

D | B♭7 | D | D7

G | Ddim | D | B7

E7 | A7 | D | A7 | D | A7

D | B♭7 | D | D7

G | Ddim | D | B7

E7 | A7 | D | A7 | D

E D Horns, Piano Chimes

Clar | D7

G Clar | Gm | D Cor | B7

Tbn? Cor | Tbn

E7 | A7 | D | G | D | G | D Tbn

Cor Tbn

Tag Tbn [ ] G Cornet D

Cornets, C 1st X, bars 11-12

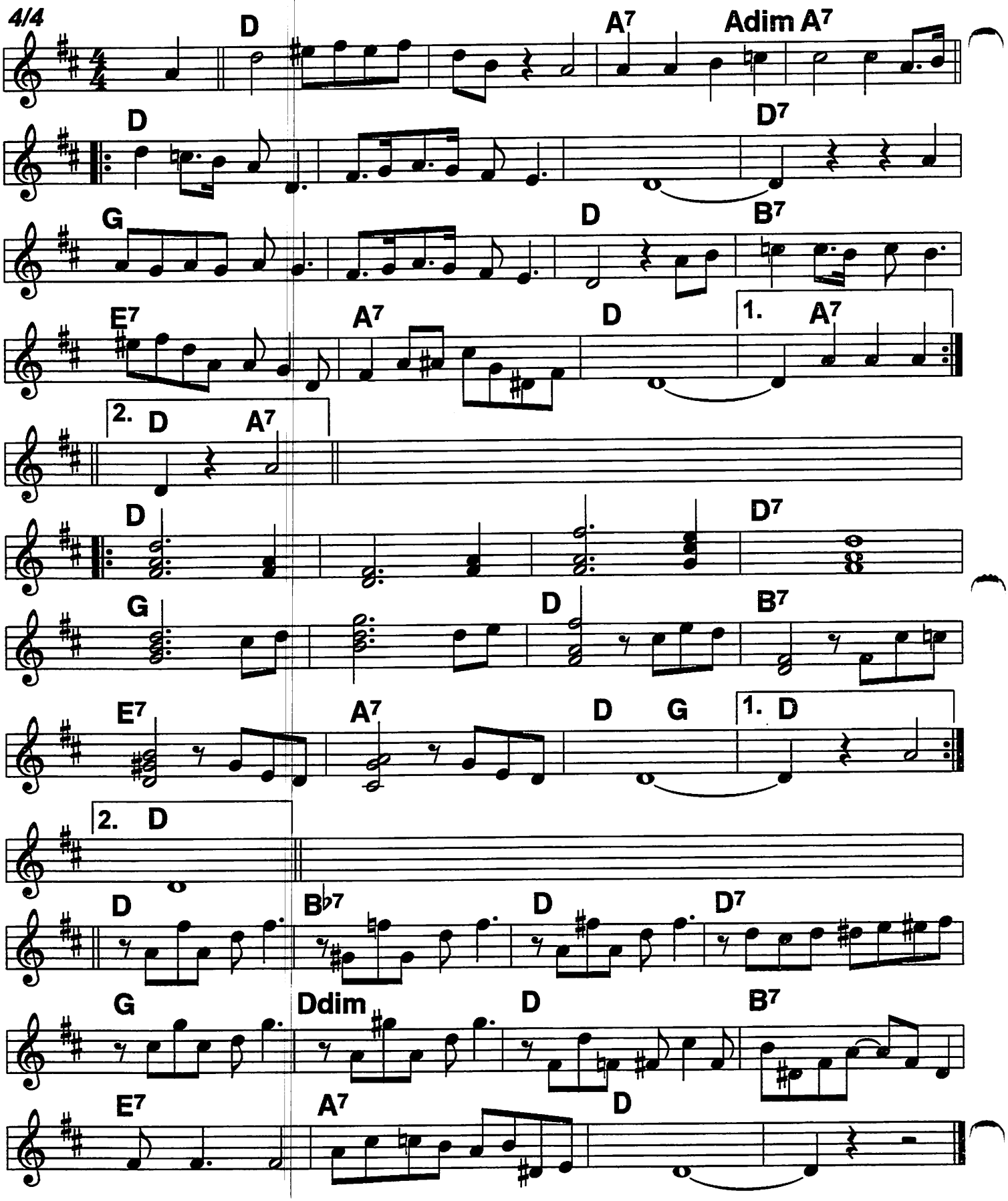
Routine: Intro, A, B clar w/ piano chimes 2 X, other solos,
C Piano chimes stop chorus 2 X, D Cornet solo 2 X, E out melody, jam.
Can be played as set piece like record, or extend with solos.

Bb Book

Chimes Blues (Copyright)

Oliver's copyright deposit sheet, orig. in D. Chords from record

c. Joe Oliver, 1923

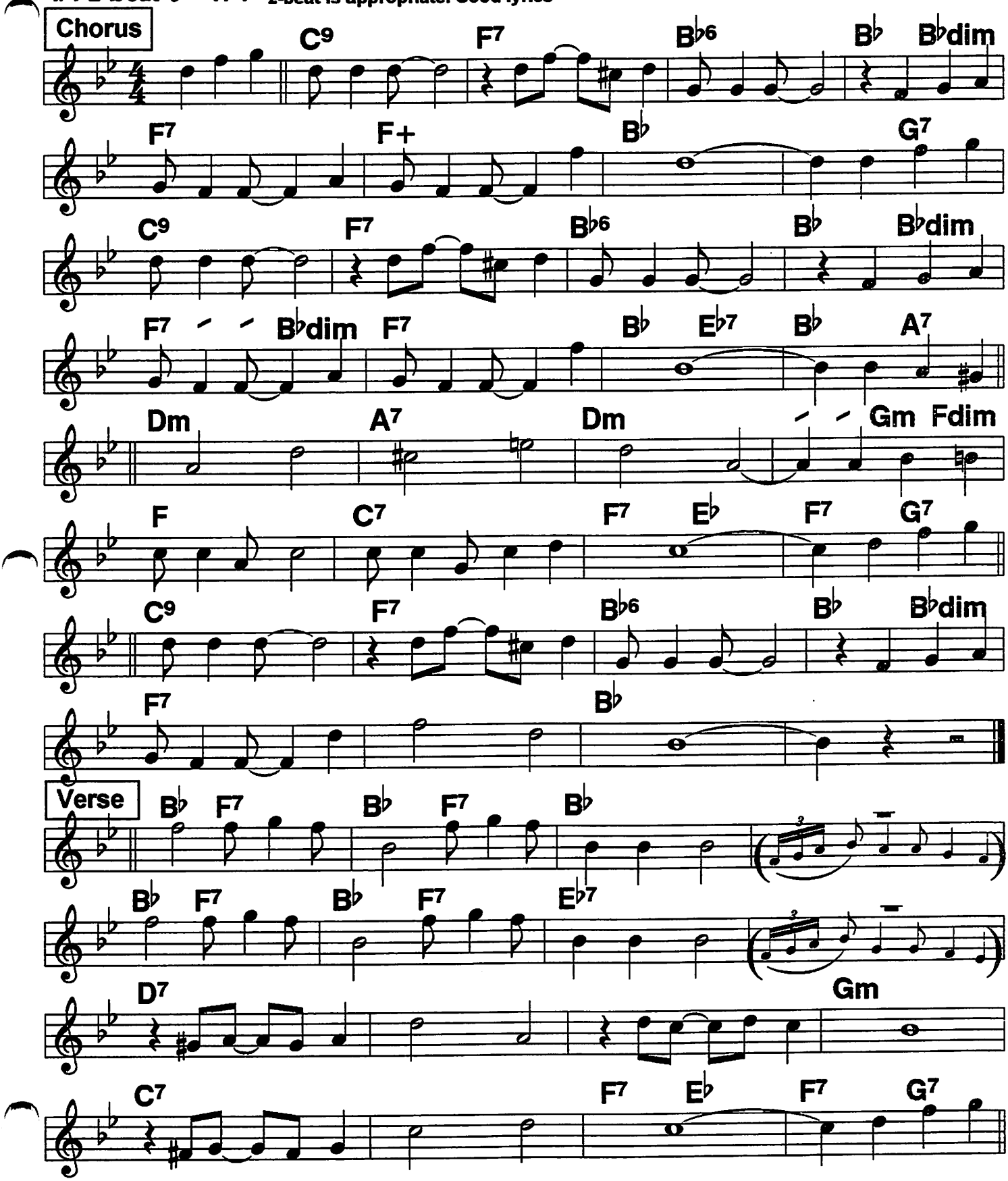


Clementine (From New Orleans)

Music in G, w/ patter. Bix record in Ab. Phrasing is more swingy--eg. Bar 1, 3 are 1/4 1/4 1/2 notes. It's a pop tune, so 2-beat is appropriate. Good lyrics

Bix w/Goldkette;
c. H. Warren, 1928

4/4 2-beat ♩= 174



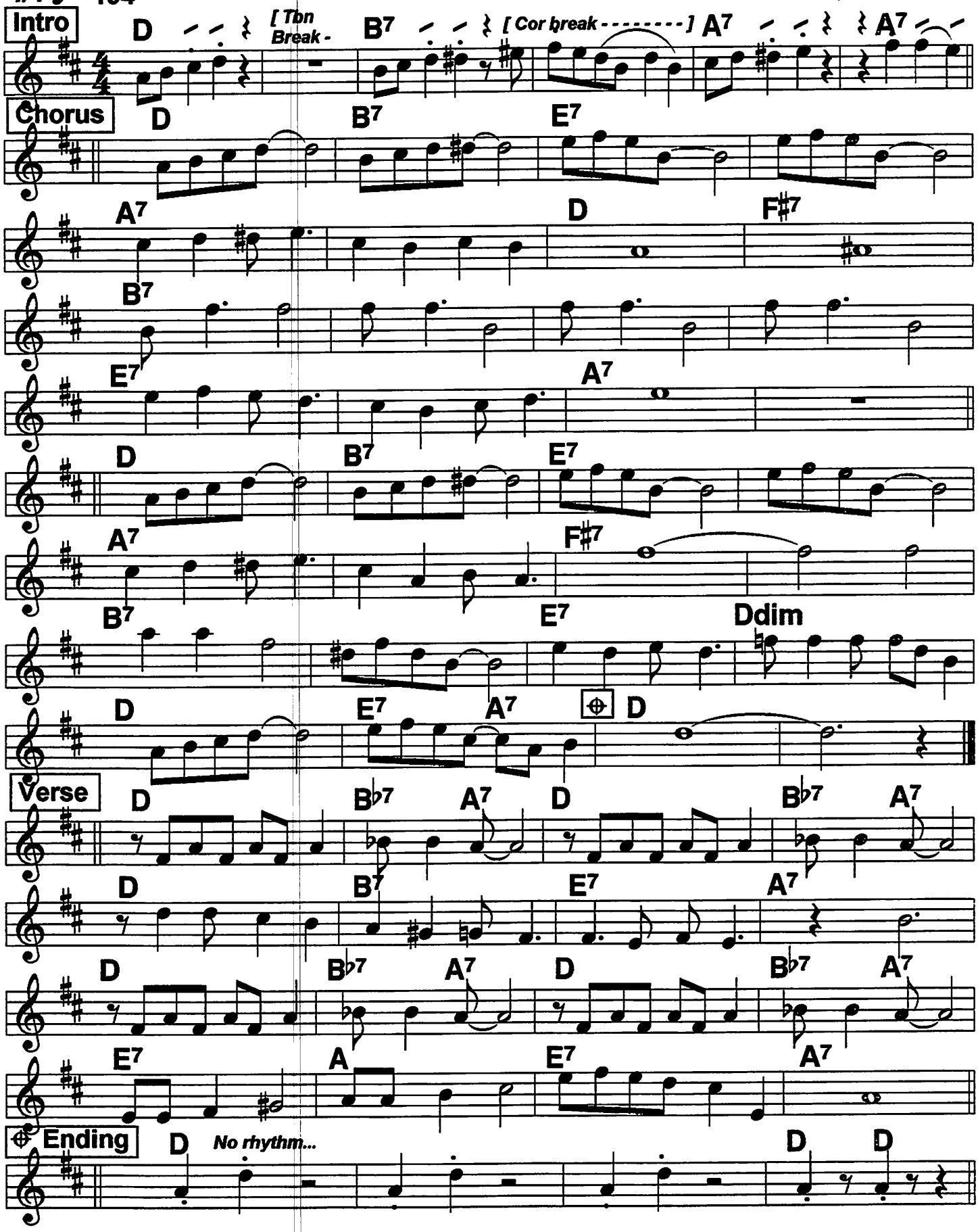
Bb Book

Come Back Sweet Papa

Book melody. Intro, ending from LA record. Often played in Bb.

Armstrong Hot 5 '26; c. Barbarin, Russell, 1926

4/4 ♩ = 194

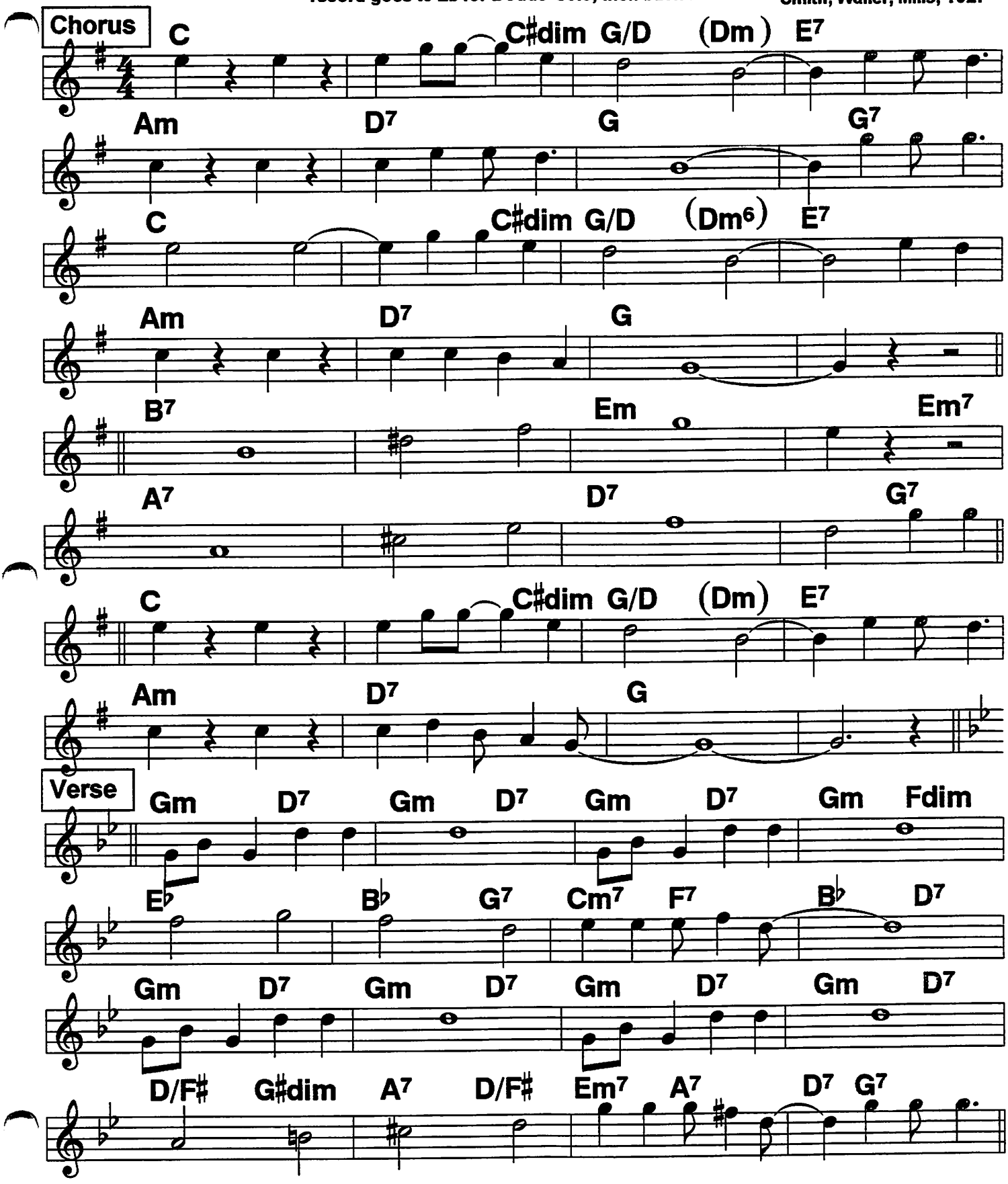


Come On And Stomp, Stomp, Stomp (Bb Book) 30

4/4 ♩ = 216

Book Version. 10/8/27 Black Bottom Stompers record goes to Eb for Dodds' solo, then back to F.

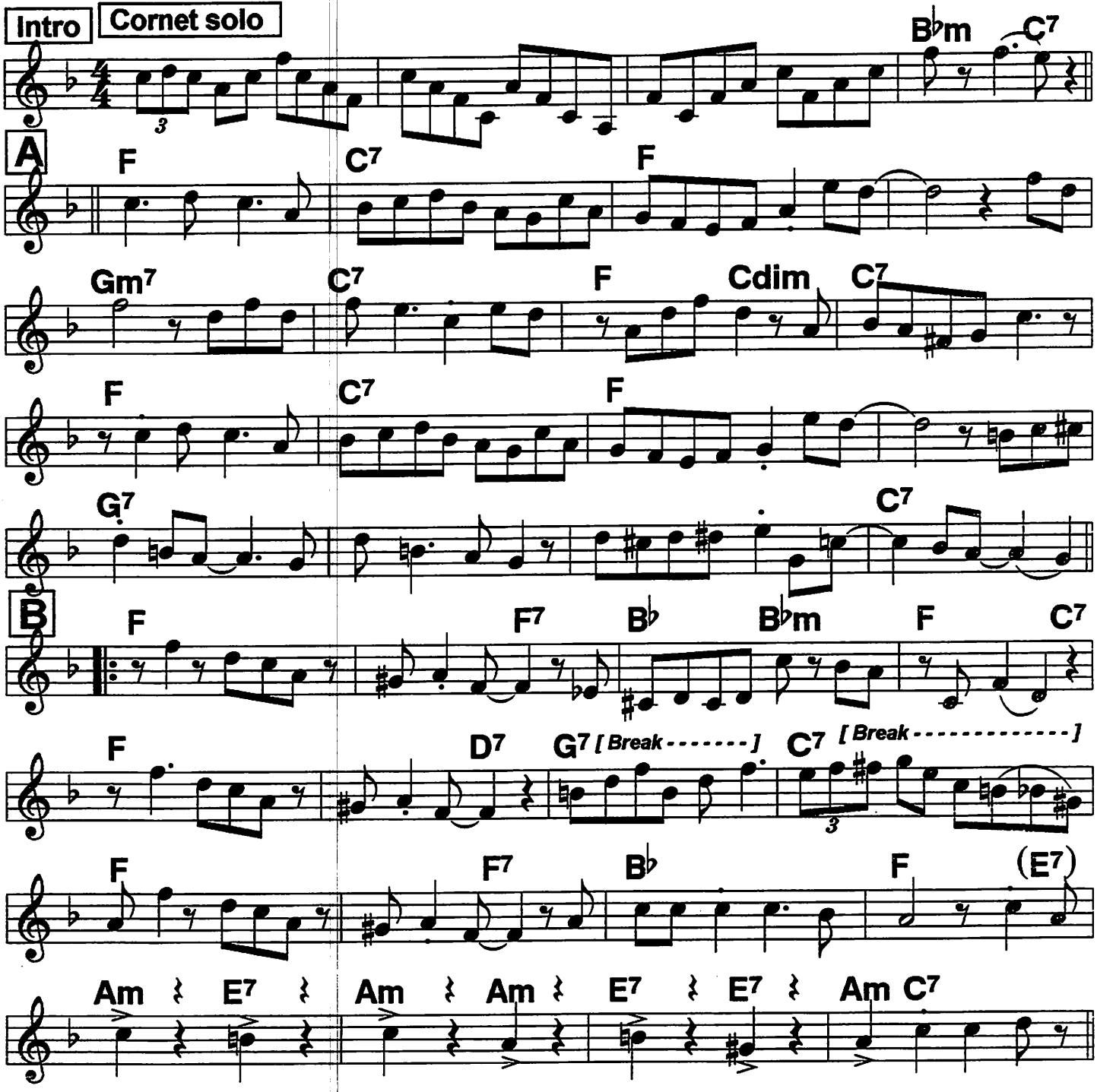
Johnny Dodds; c. C. Smith, Waller, Mills, 1927



31 Bb Book Cornet Chop Suey (1)

4/4 ♩ = 176

Armstrong Hot 5, '25



Routine: Intro, A, B, solos on B (record has only piano), C, D w/ ending. You might do this as a set piece cornet special, including a solo to give the cornet a rest.

Cornet Chop Suey (2)

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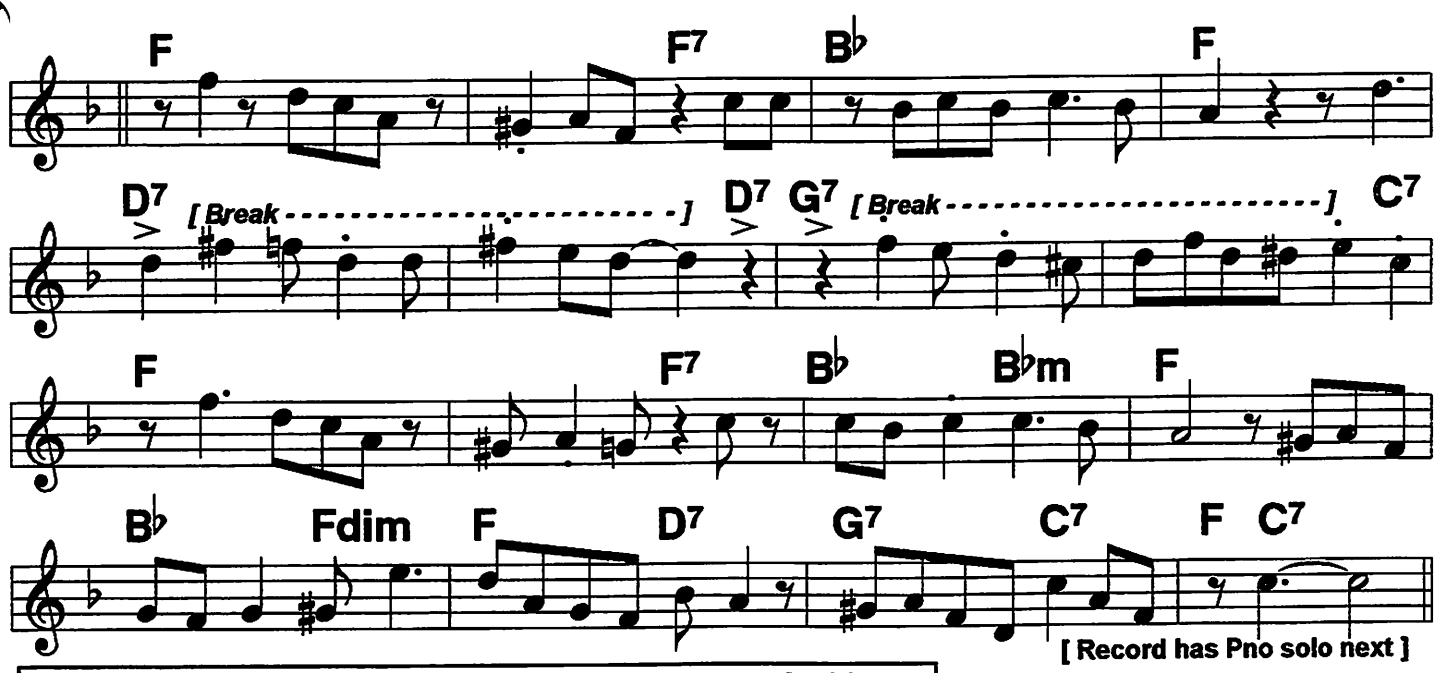
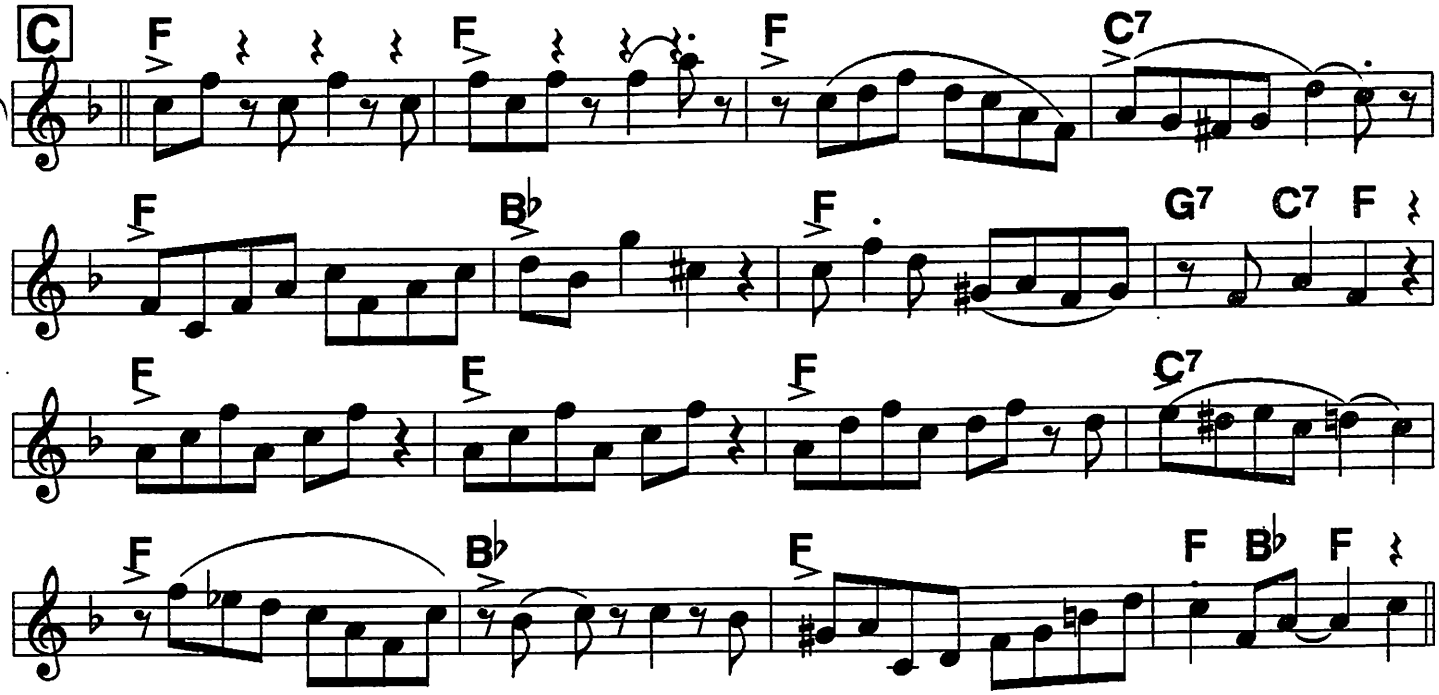


Cornet stop chorus--1st beats except bars 8, 16



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Bb book

Cornet Chop Suey (2)

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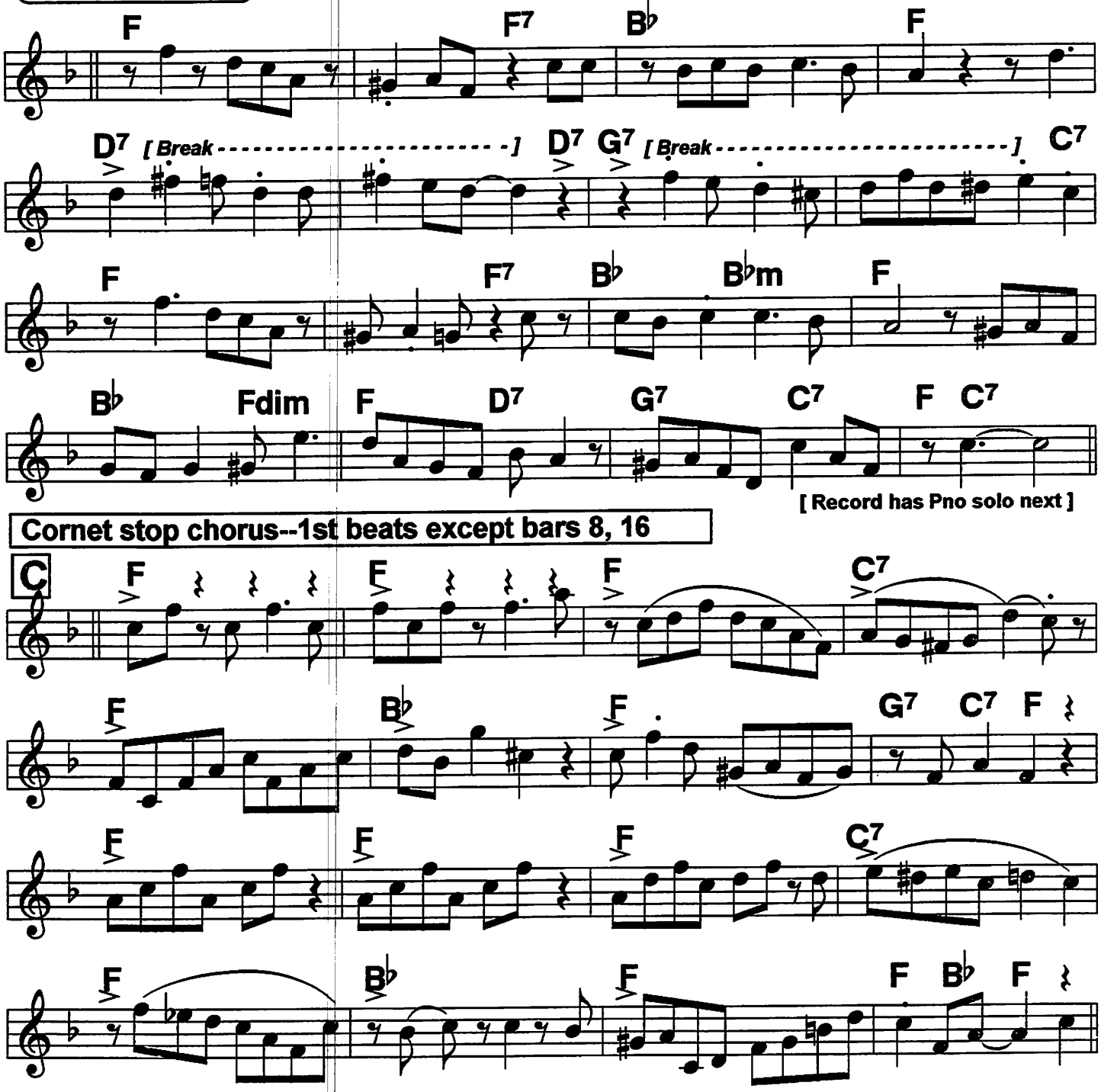
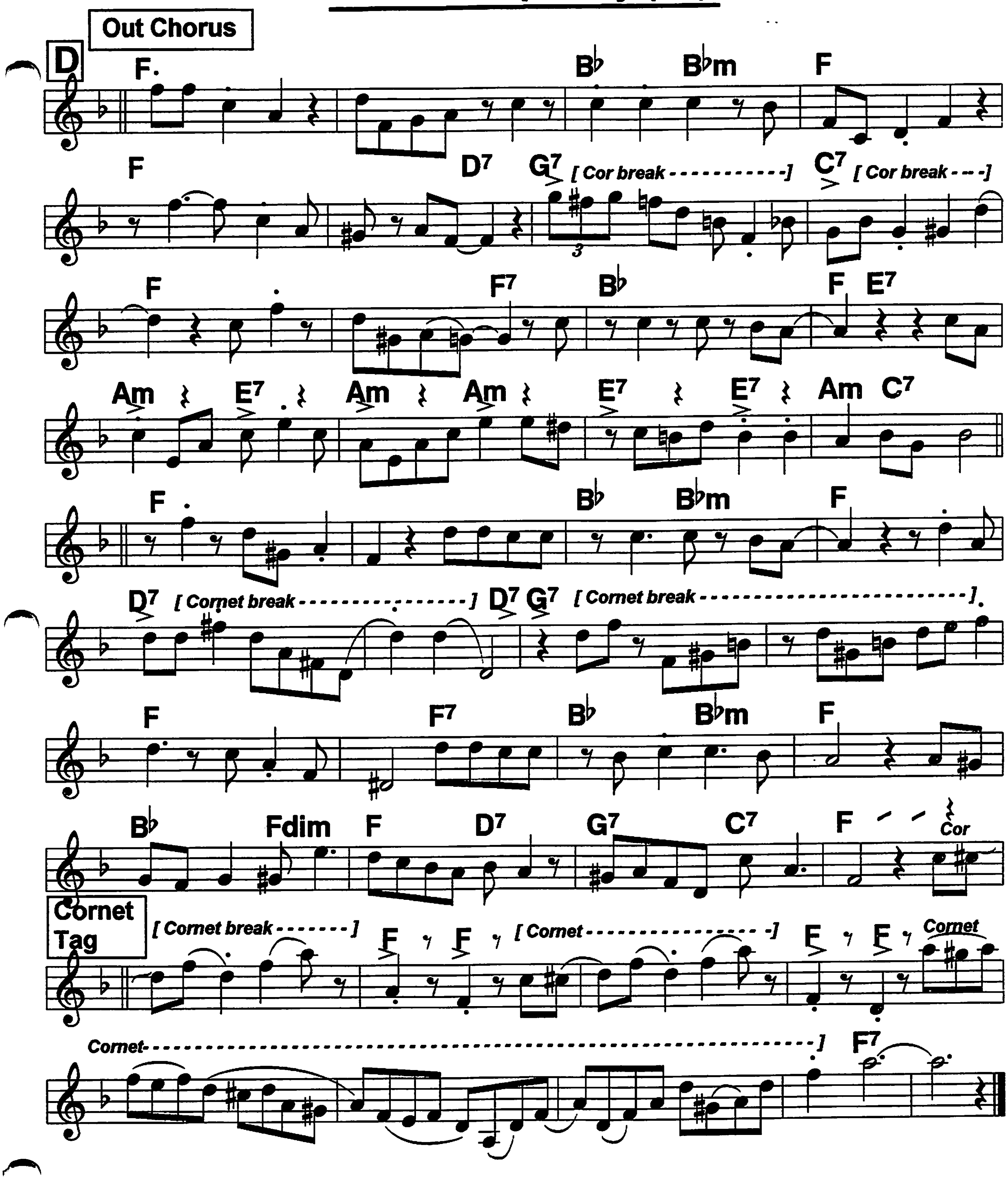


Cornet Chop Suey (3)

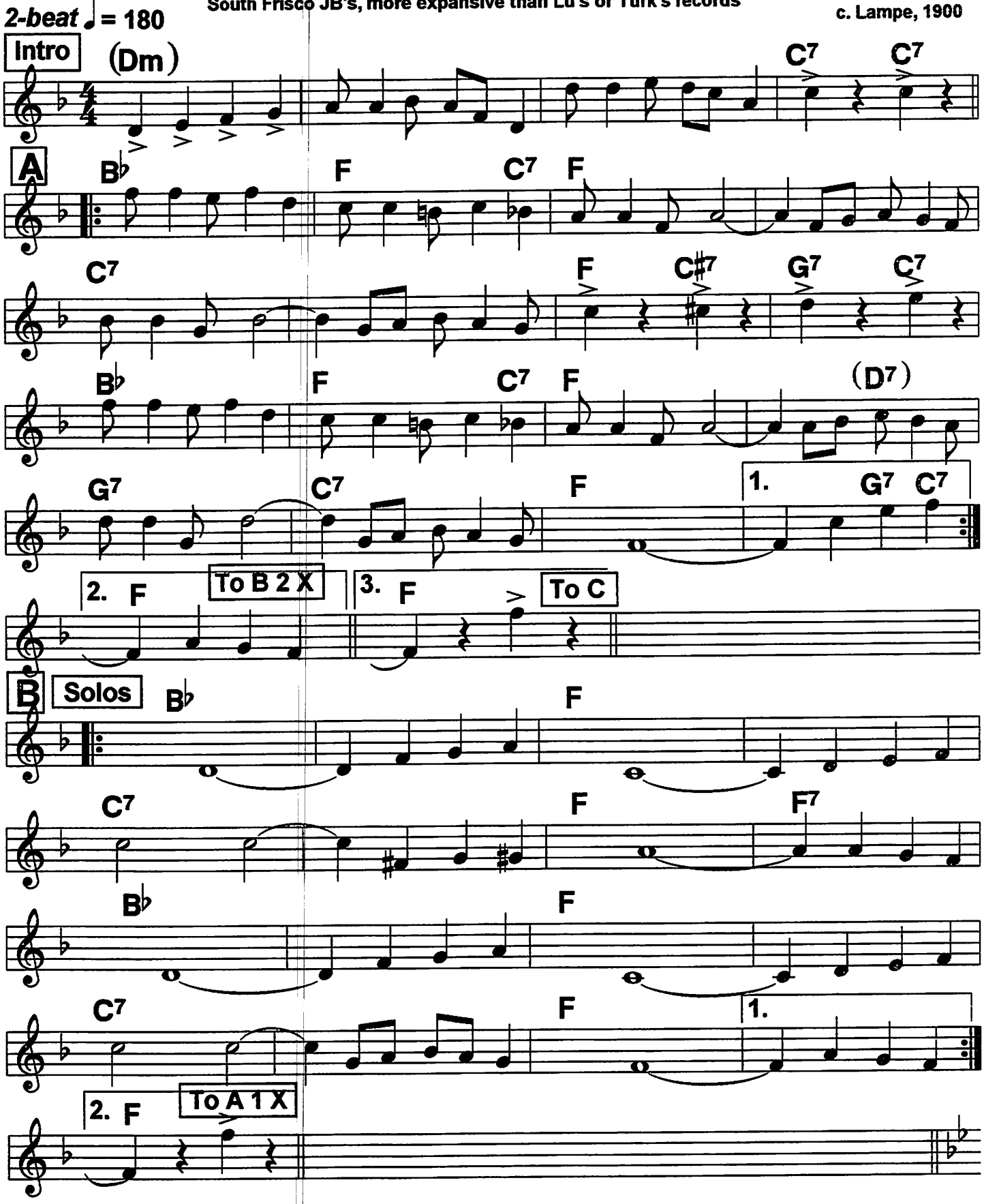
Bb book



Creole Belles (1)

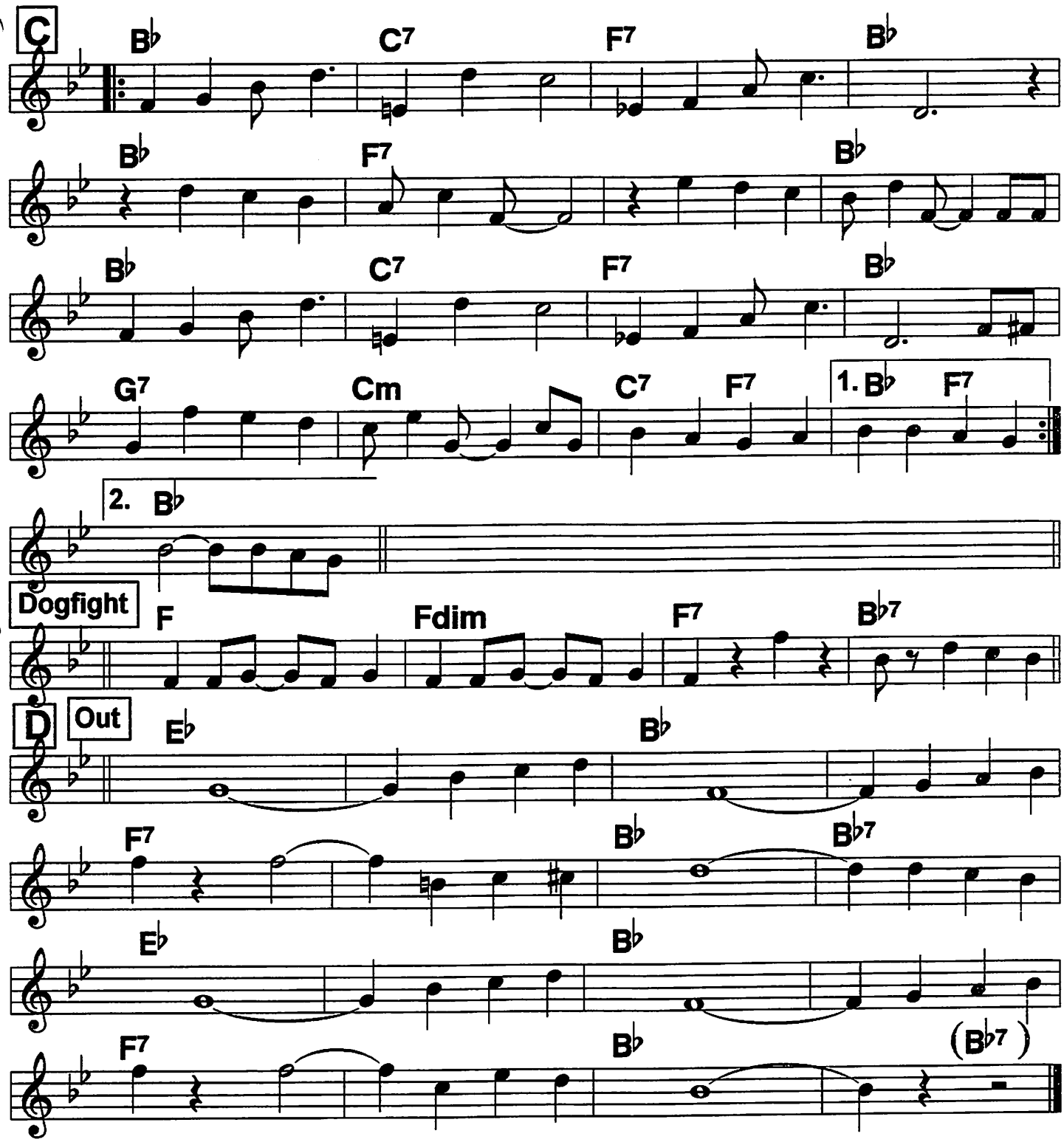
Lu Watters revived this West Coast standard. Orig. in G. Routine is South Frisco JB's, more expansive than Lu's or Turk's records

Turk Murphy, Lu Watters; c. Lampe, 1900



Creole Belles (2)

Bb book



Routine: A A, B solos 2 X each, A, C C, Dogfight, D D, vocal D 2 X, D nX out

33

Bb Book

Creole Love Call (1)

From 10/26/27 record

c. Ellington, 1927

4/4 ♩ = 98

A

C C7

F C

G7 Dm7 G7 1. C F C

2. C F C G7 *Repeat optional*

Muted tpt

B C

C7 F

C G7

G7 C F C Clar pickup 12

Clar solo

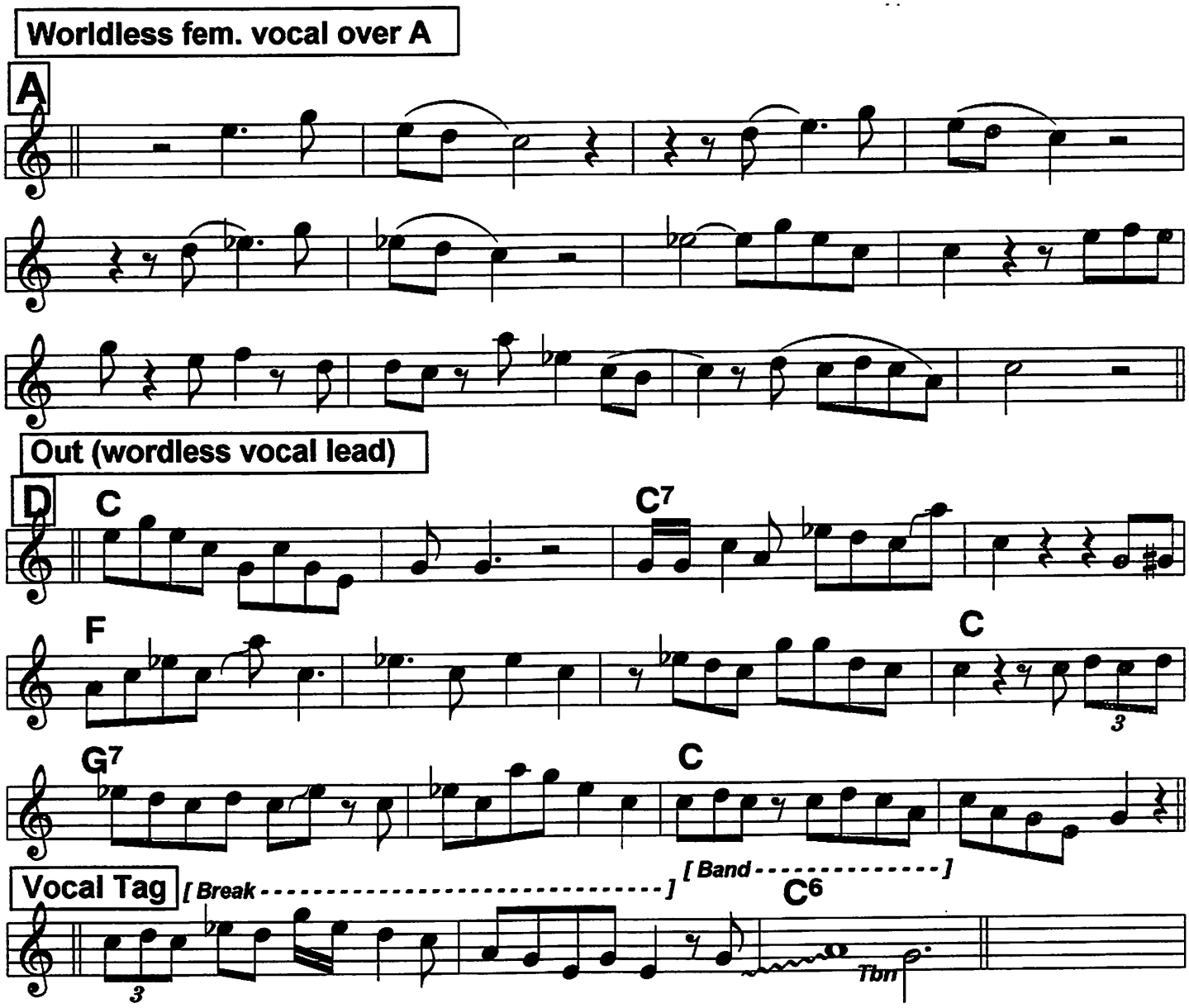
C C C7

F C

G7 Dm7 G7 C

Creole Love Call (2)

Bb book



Routine: A B C, other solos on A, Band, D out w/tag.
The tune stands on its own, but Adelaide Hall's unusual wordless vocals made it a classic. Substituting a horn eg. soprano or alto would be a nice touch. You could simplify B to the basic melody or at least omit many of the notes. Lots to work with here.

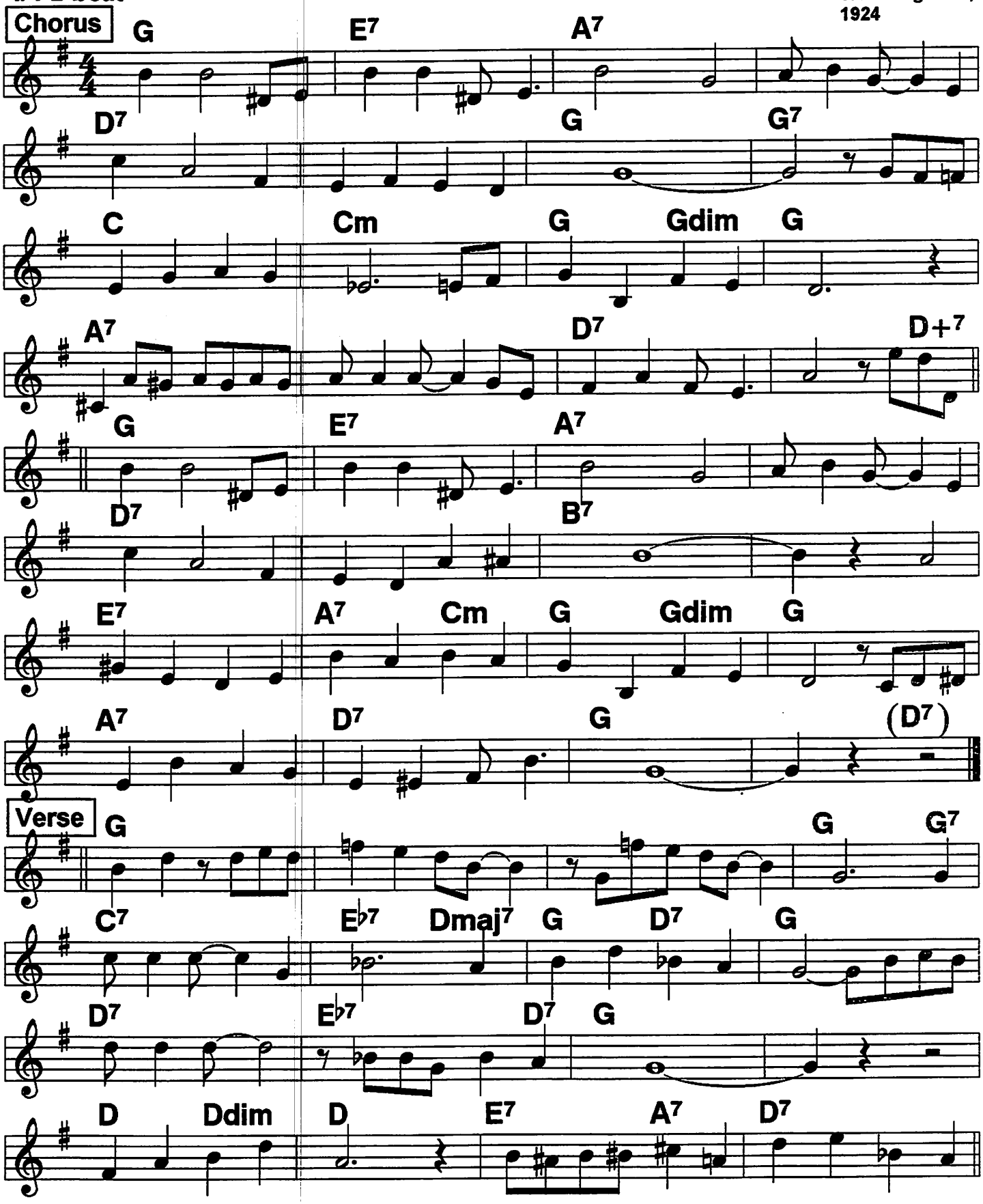
Bb Book

Daddy Do

♩= 112 ♩= 92
4/4 2-beat

YBJB key, chords=the current standard. Book, KI key=Eb; book notes; chords vary. KI's the only early record. Great tune, good instrumental.

Kitty Irvin '24; Lu Watters '41; c. F. Longshaw, 1924

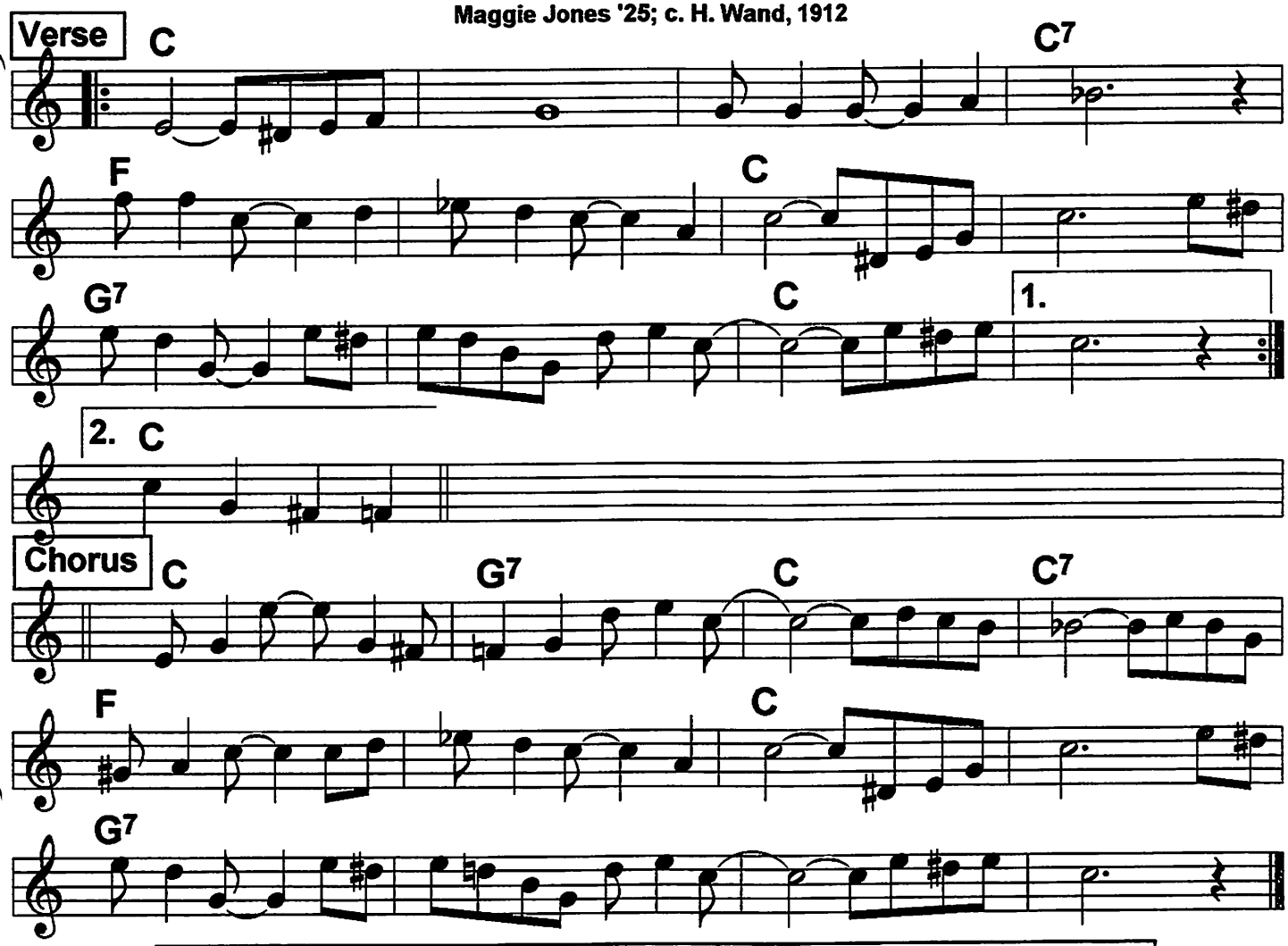


Dallas Blues

Bb Book

Sweatman '18, Armstrong '29
Maggie Jones '25; c. H. Wand, 1912

4/4 ♩= 112



Verse: 1. When// your money's gone,///
friends have turned you down.//|
And you wander 'round just like a
houn' (a lonesone houn'.// Then you
Stop to say, "Let me go away from this old town
//(this awful town.//)|
2. There's// a place I know/// folks won't pass me by.//|
Dallas, Texas, that's the town I dry./ (Oh hear me cry.)// And I'm
going back, going back to stay there till I die.// (until I die.) I got the
3. When// I got up North,/// clothes I had to spare.///
Sold 'em all to pay my railroad fare (my railroad fare) just to
Come back there riding in a Pullman parlor chair// (a parlor
chair)//|
Chorus: 1. Dallas blues and the Main Street heart dis-
ease.// (It's buzzin 'round), I've got the
Dallas blues and the Main Street heart dis-
ease.// (It's buzzin 'round), // Buzzin'
'Round my head, like a swarm of little honey
bees// (of honey bees.) I've got the *[Chorus 2 on separate sheet]*

Bb Book

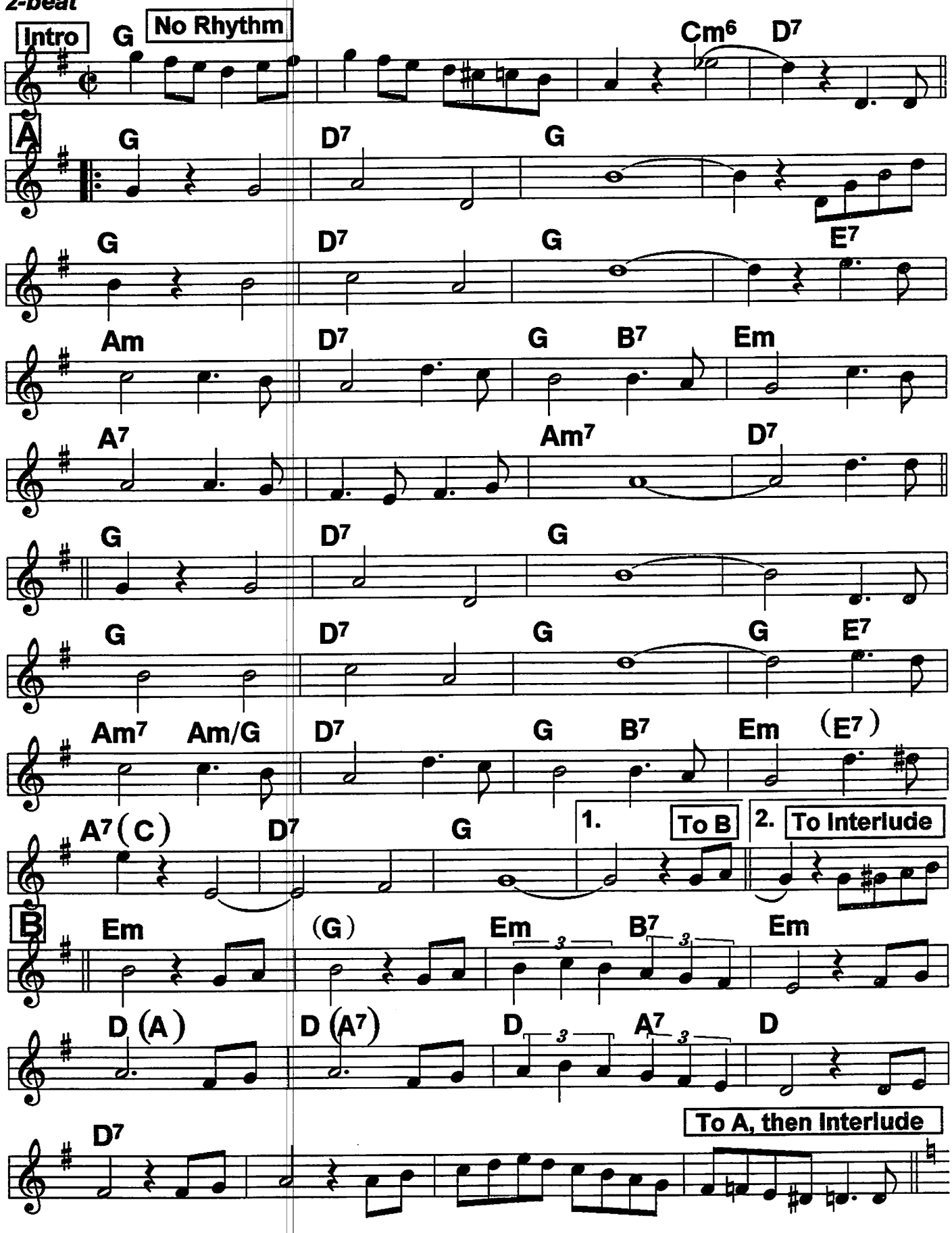
Dans Les Rues d'Antibes (1)

Sheet music in Eb, but F is the standard playing key.

♩ = 184 (Chords) are from the sheet music

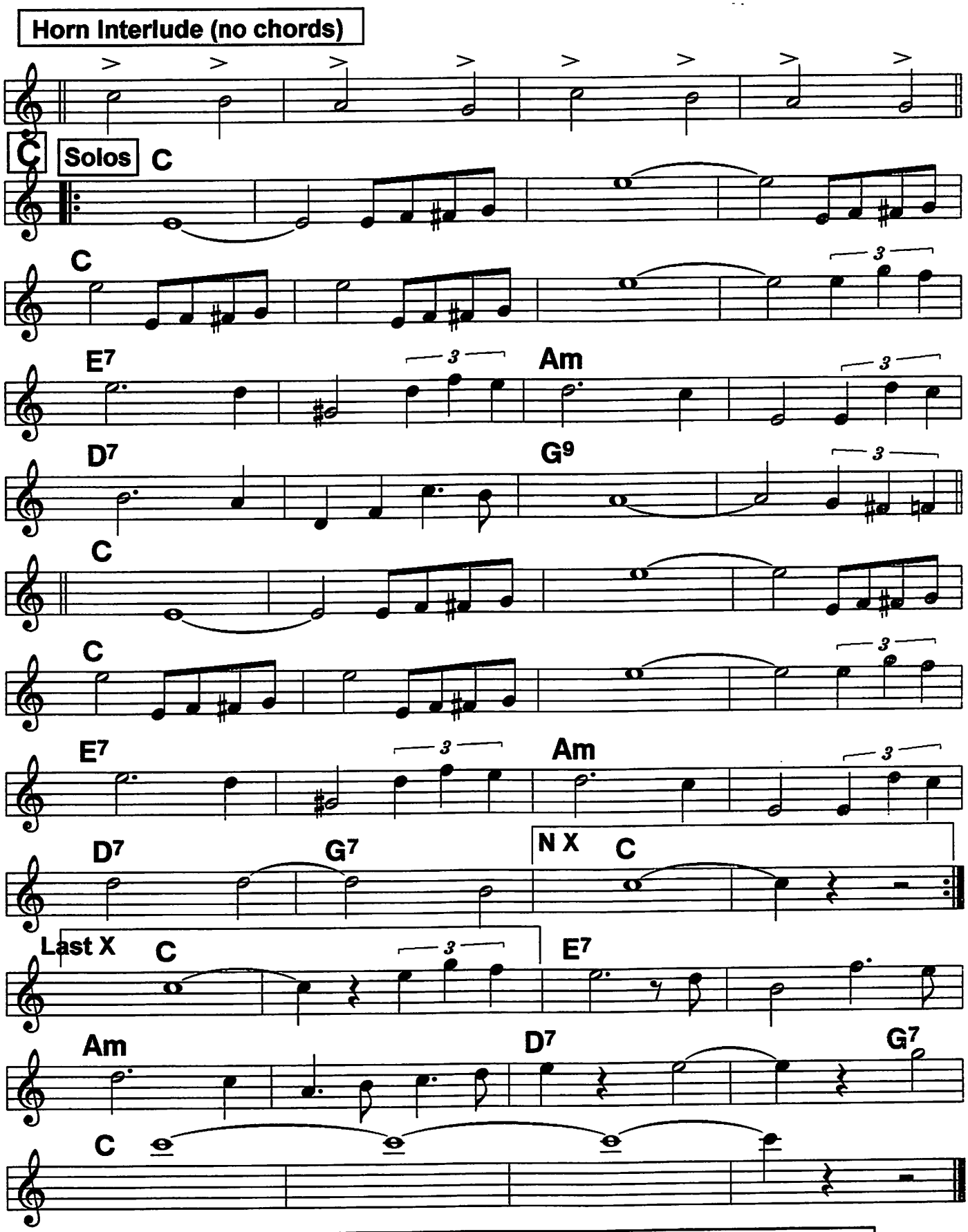
c. Sidney Bechet, 1958

2-beat



Dans Les Rues d'Antibes (2)

Bb book



Routine: A B, Interlude, C, Solos on C, A B Interlude C, ending (optional--can just go out on C with extended ending.)

Bb book

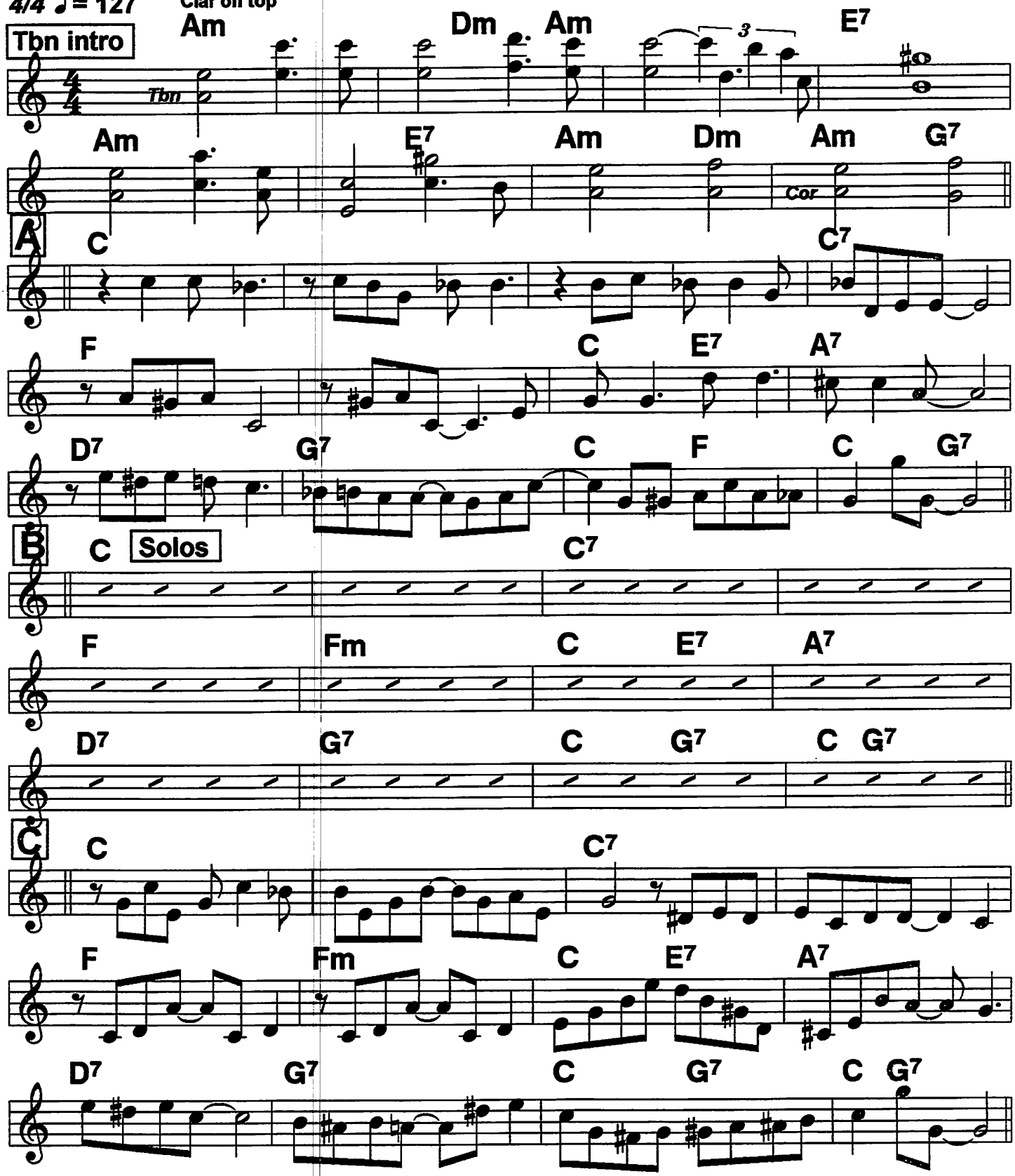
Dead Man Blues (1)

c. Jelly Roll Morton, 1926

4/4 ♩ = 127

Clar on top

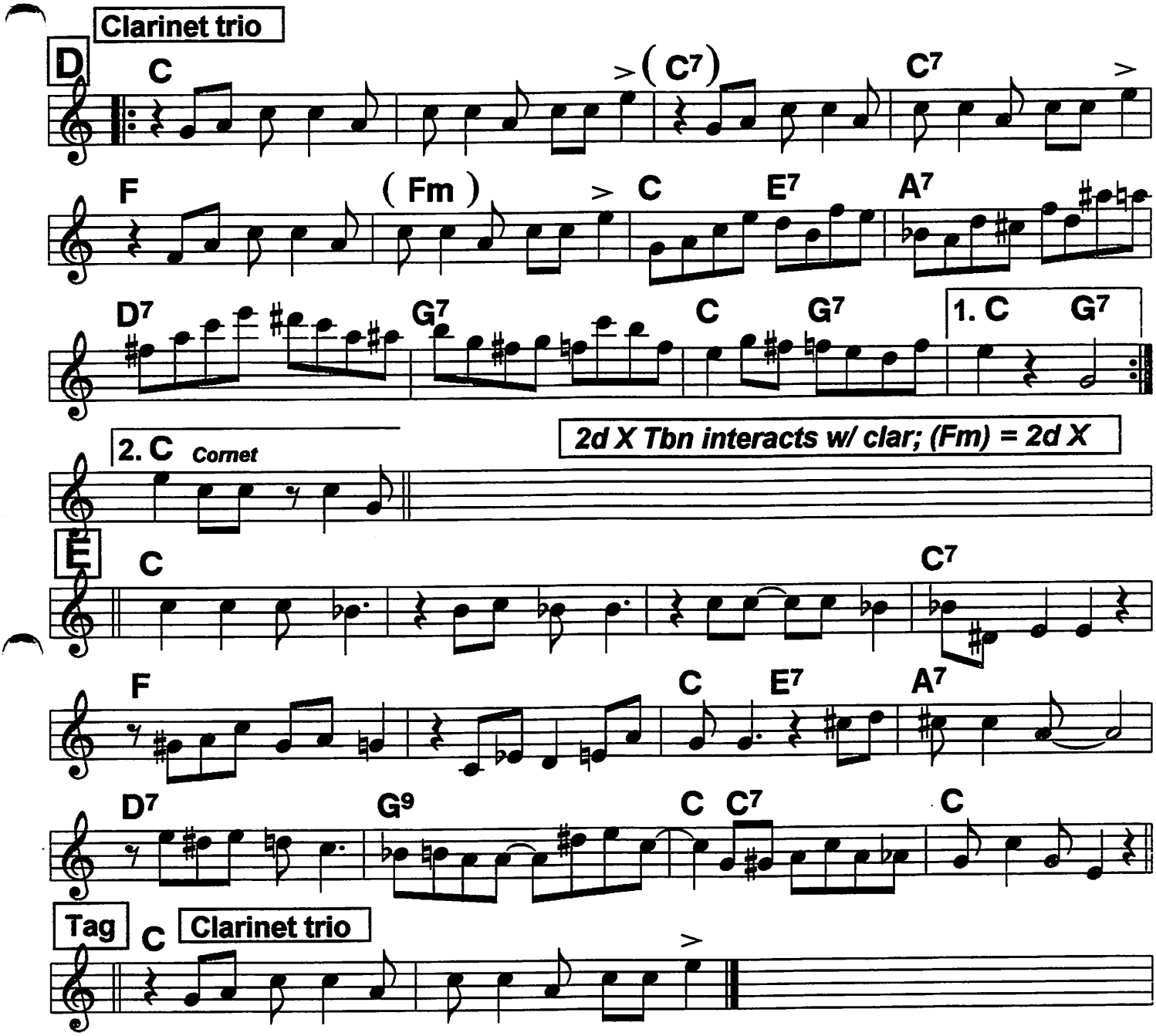
Tbn intro



Routine: Tbn Intro, A, B solos 1 or 2 X, C, D D E

Dead Man Blues (2)

Bb book

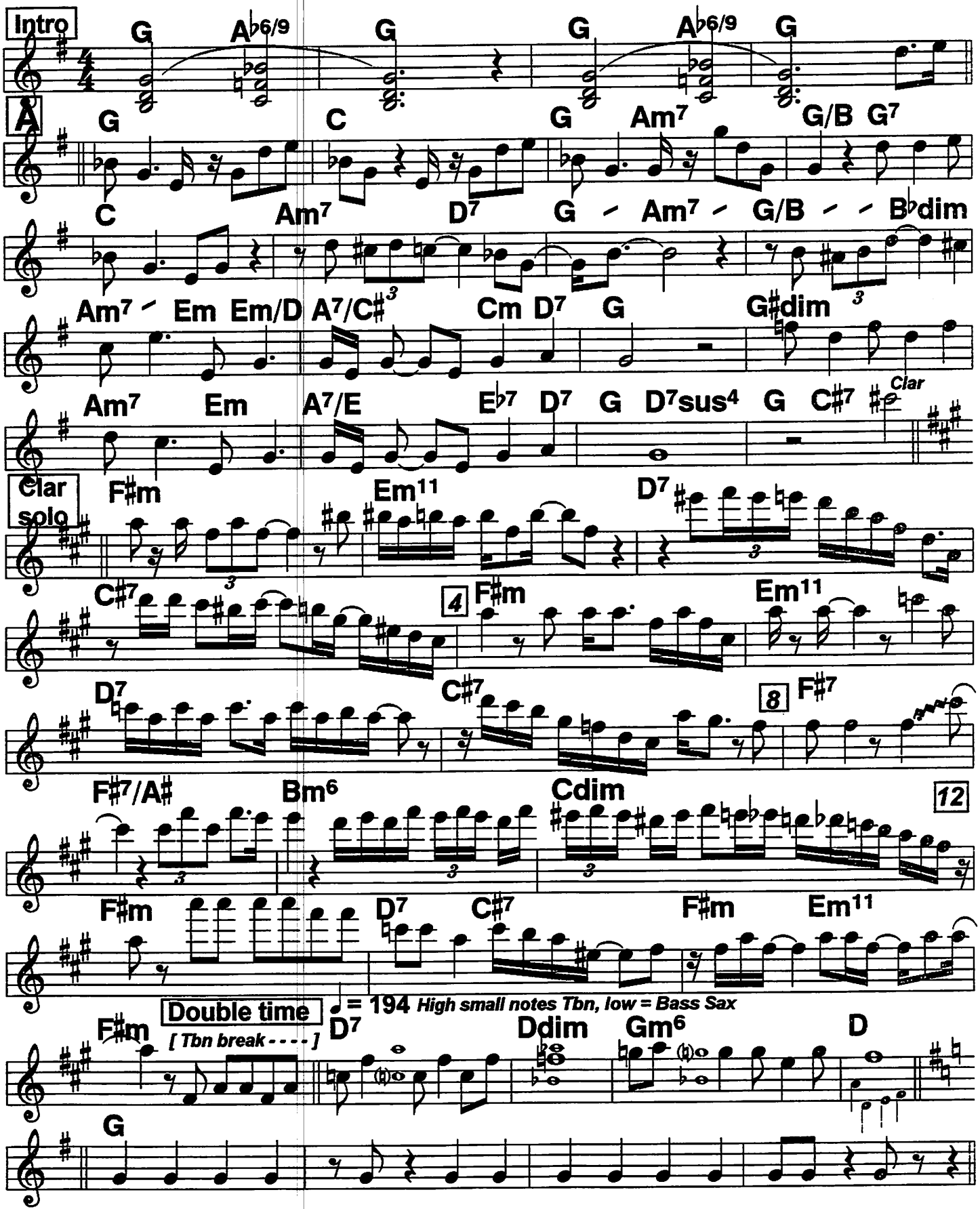


Deep Harlem (1)

4/4 ♩ = 92 ♩ = 194

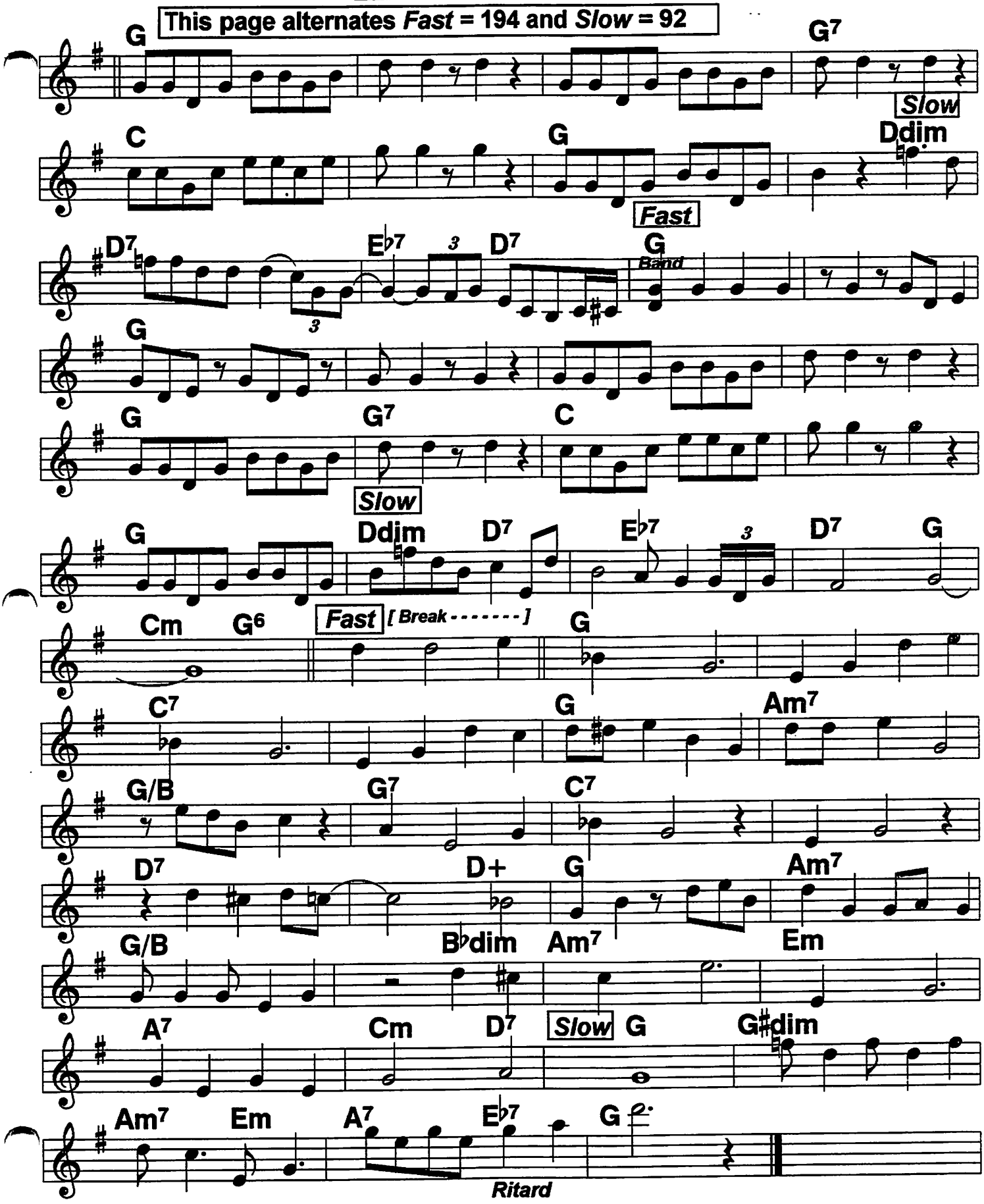
Condon used A as intro to "Improvization on the March of Time" (3/27/46) Trumbauer Orch. version varies

Bix w/Mills Hotsy Totsy gang; c. Signorelli, Malneck, 1930



Deep Harlem (2)

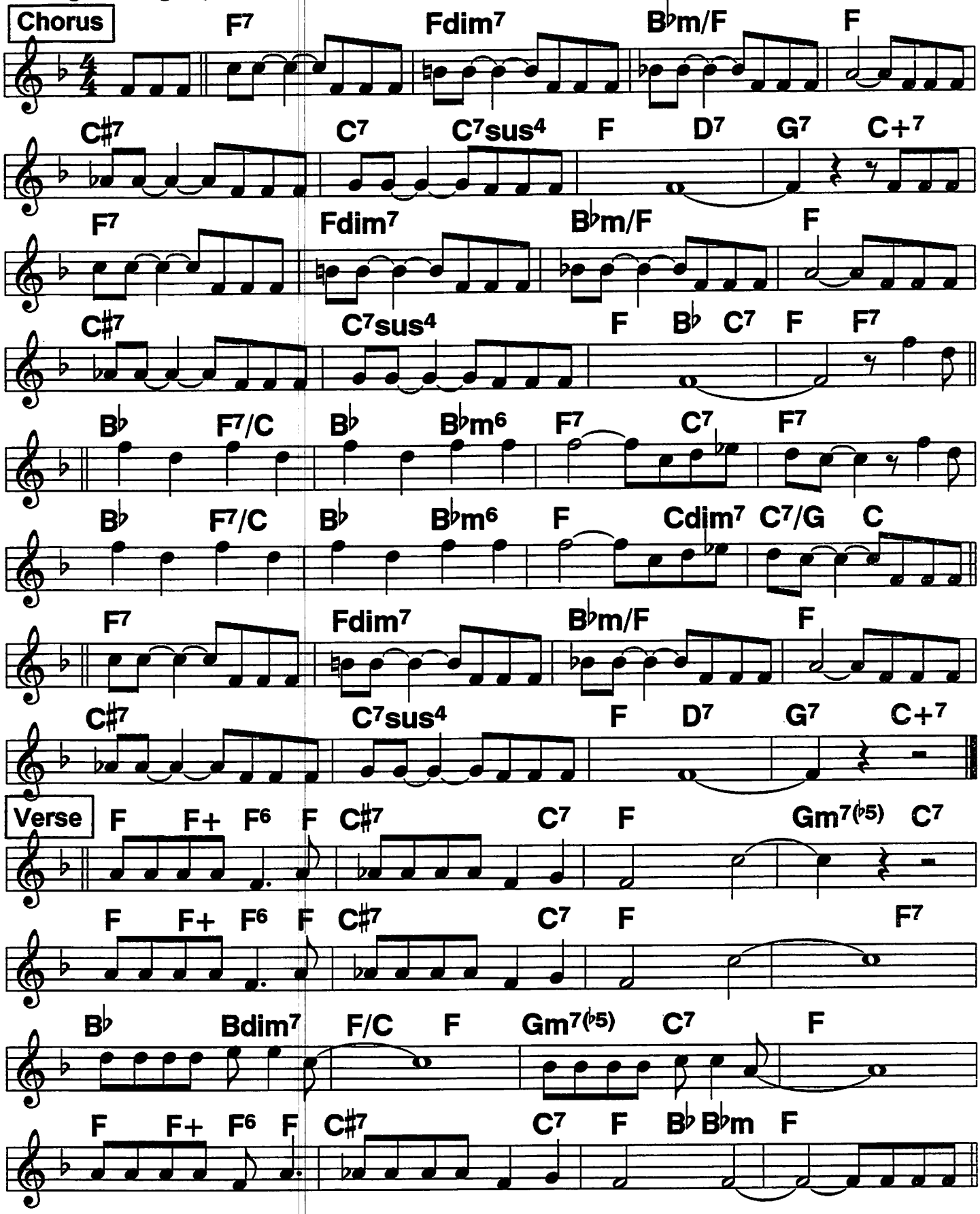
This page alternates *Fast* = 194 and *Slow* = 92



Delta Bound

Jimmy Noone;
c. Alex Hill, 1934

4/4 Light boogie (Noone) ♩ = 106



Don't You Leave Me Here

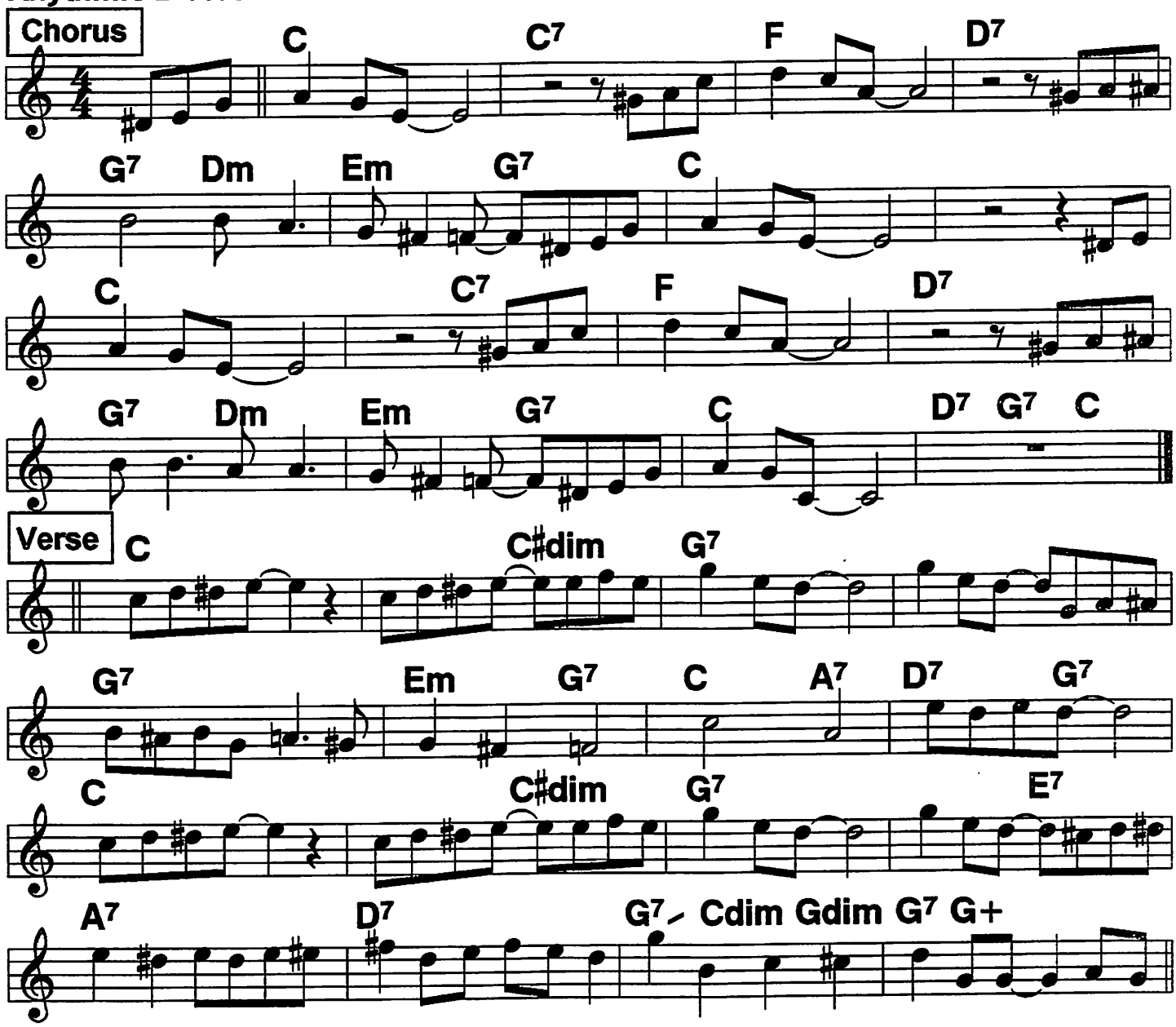
Bb Book

Some measures interpolated from the records. Verse from the 2/25/27Johnson record, adds much to the tune

Charlie Johnson, JR Morton '39; c. Morton, 1927

♩= 124

Rhythmic 2-beat



The rhythm is in the spirit of a stripper beat, but the emphasis is not as strong. No back beat.

The Chorus was recorded with essentially the same melody by Blue Lu Barker in 1939 as "Don't you get me high", revived by Maria Muldaur in the 70s. Often known as "Don't you feel my..."

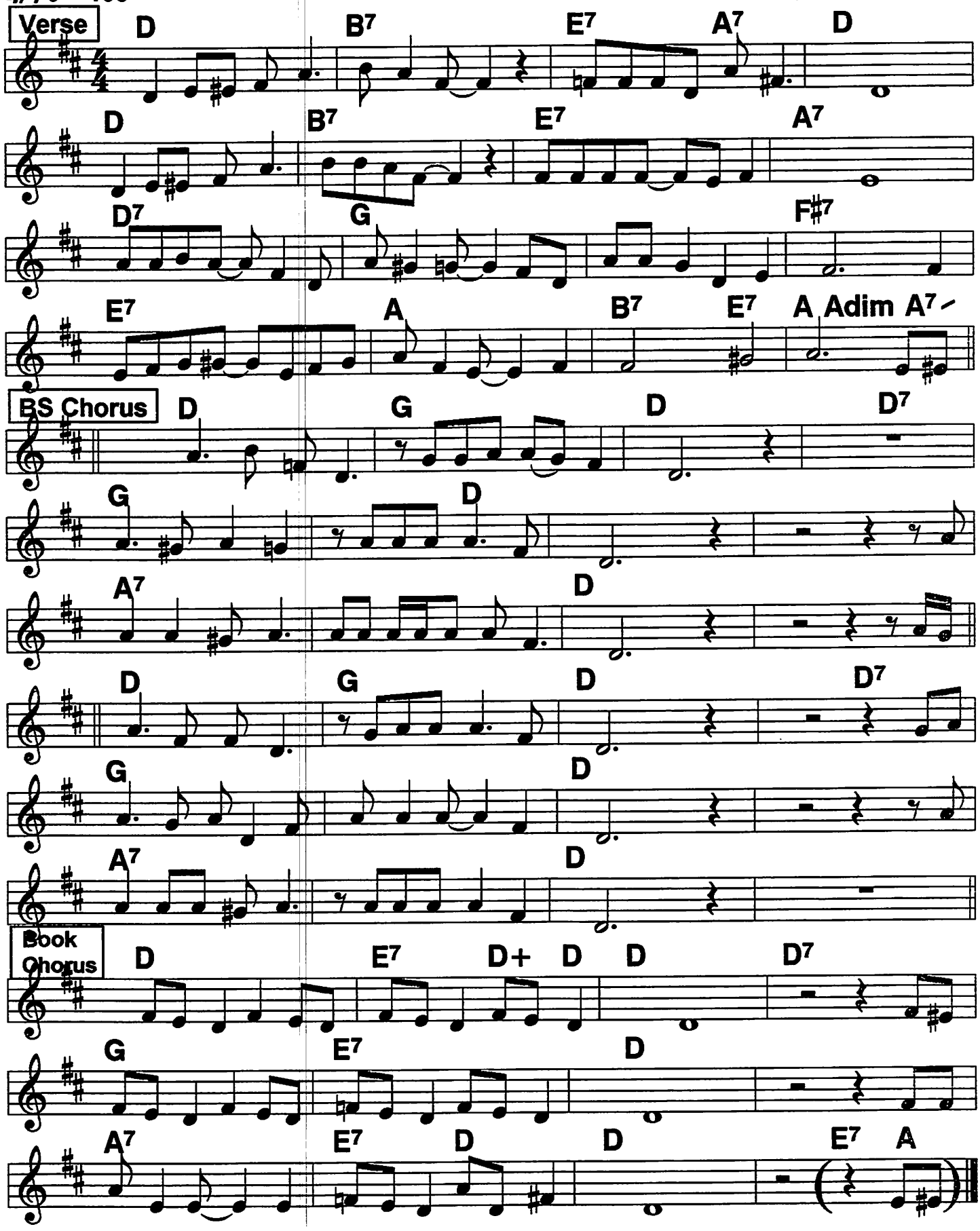
41 Bb Book

Down Hearted Blues

4/4 ♩ = 108

2/16/23 record key, chords, 2 BS choruses. Book verse.

Bessie Smith '23.;c. Lovie Austin, Alberta Hunter

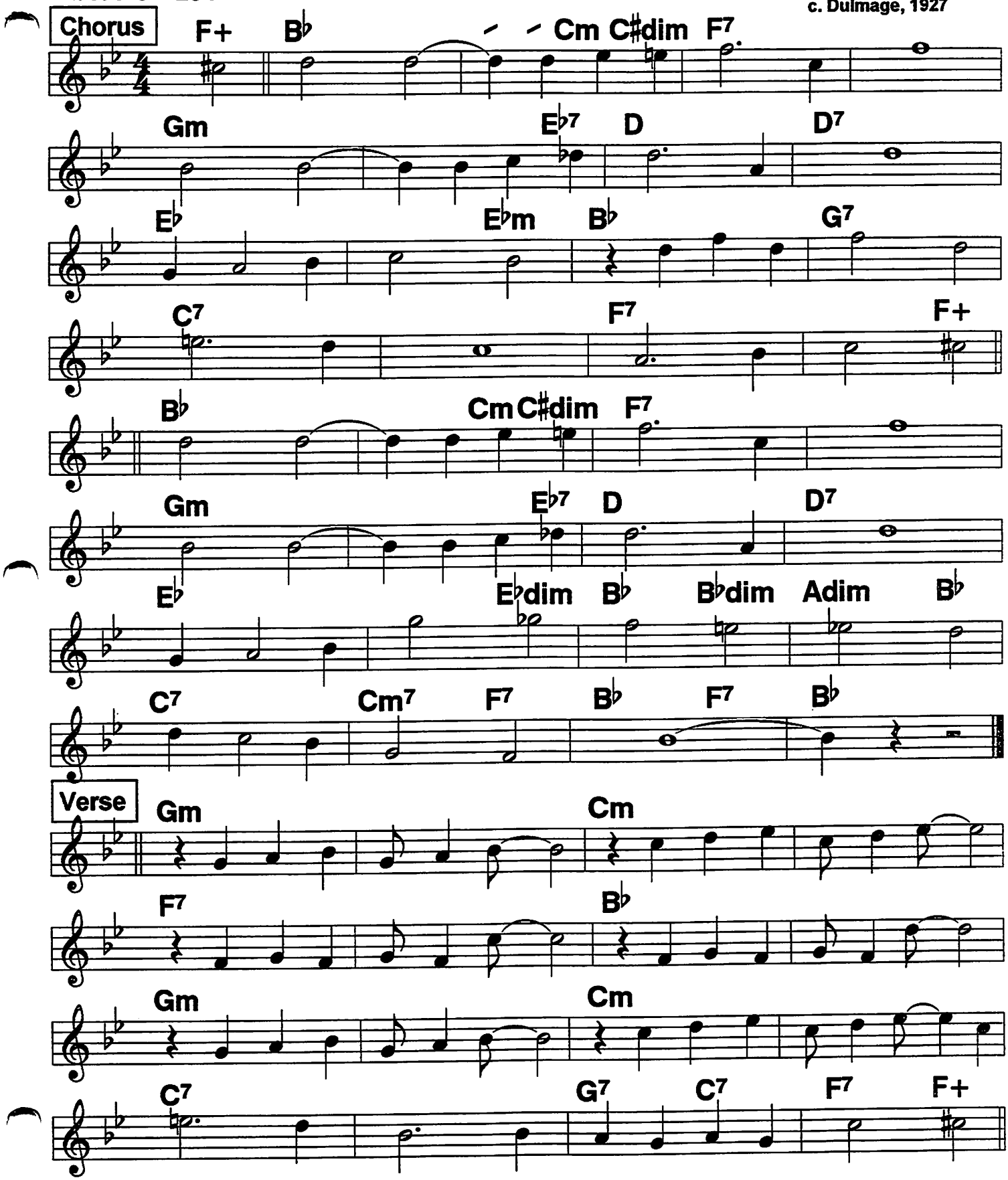


Dreaming the Hours Away

1/12/28 record key. Simplified chords. Orig. G

Clarence Williams '28;
c. Dulmage, 1927

2-beat ♩ = 204

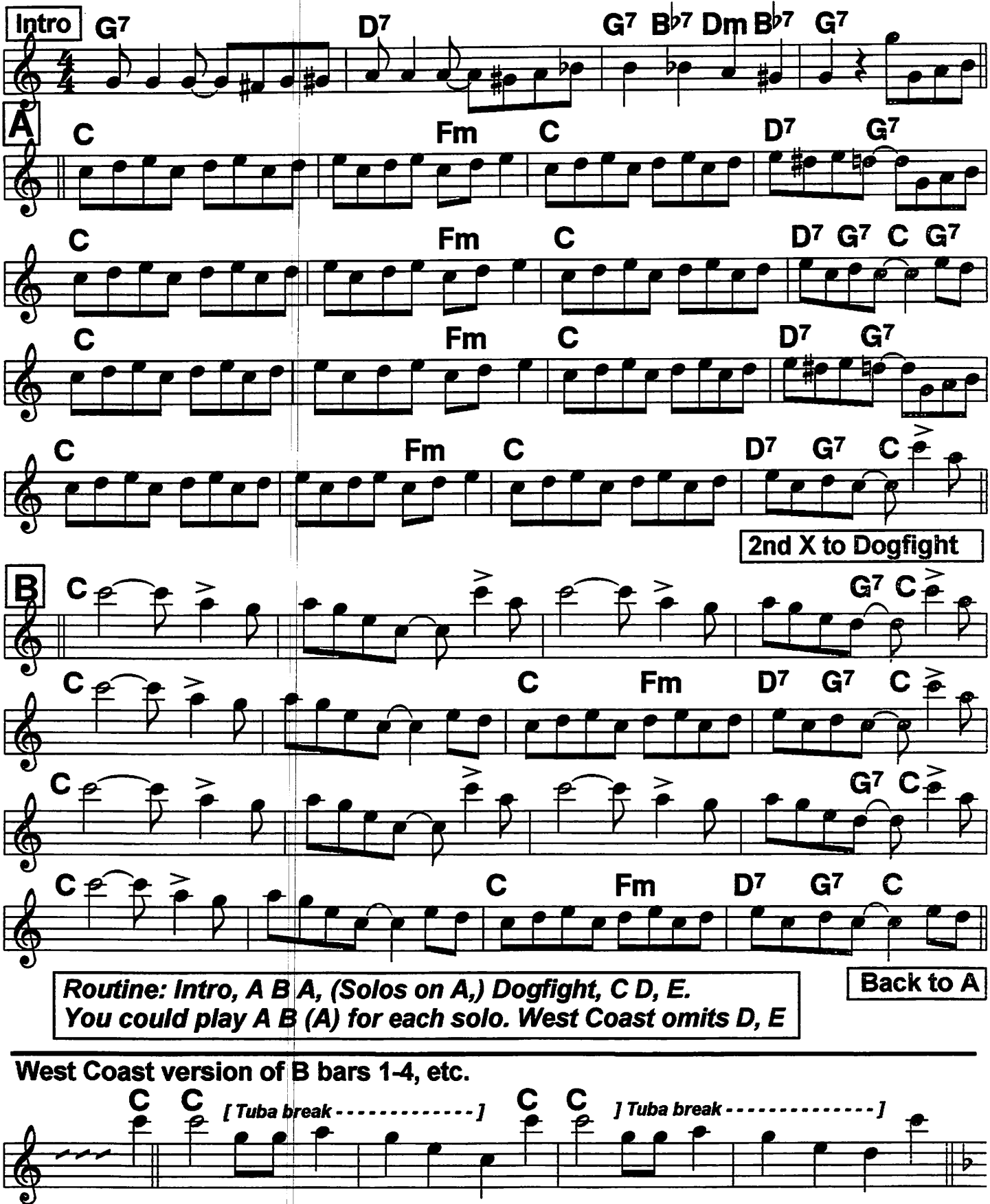


Down Home Rag (1)

West Coast standard; this is the sheet music version. Orig. in C.

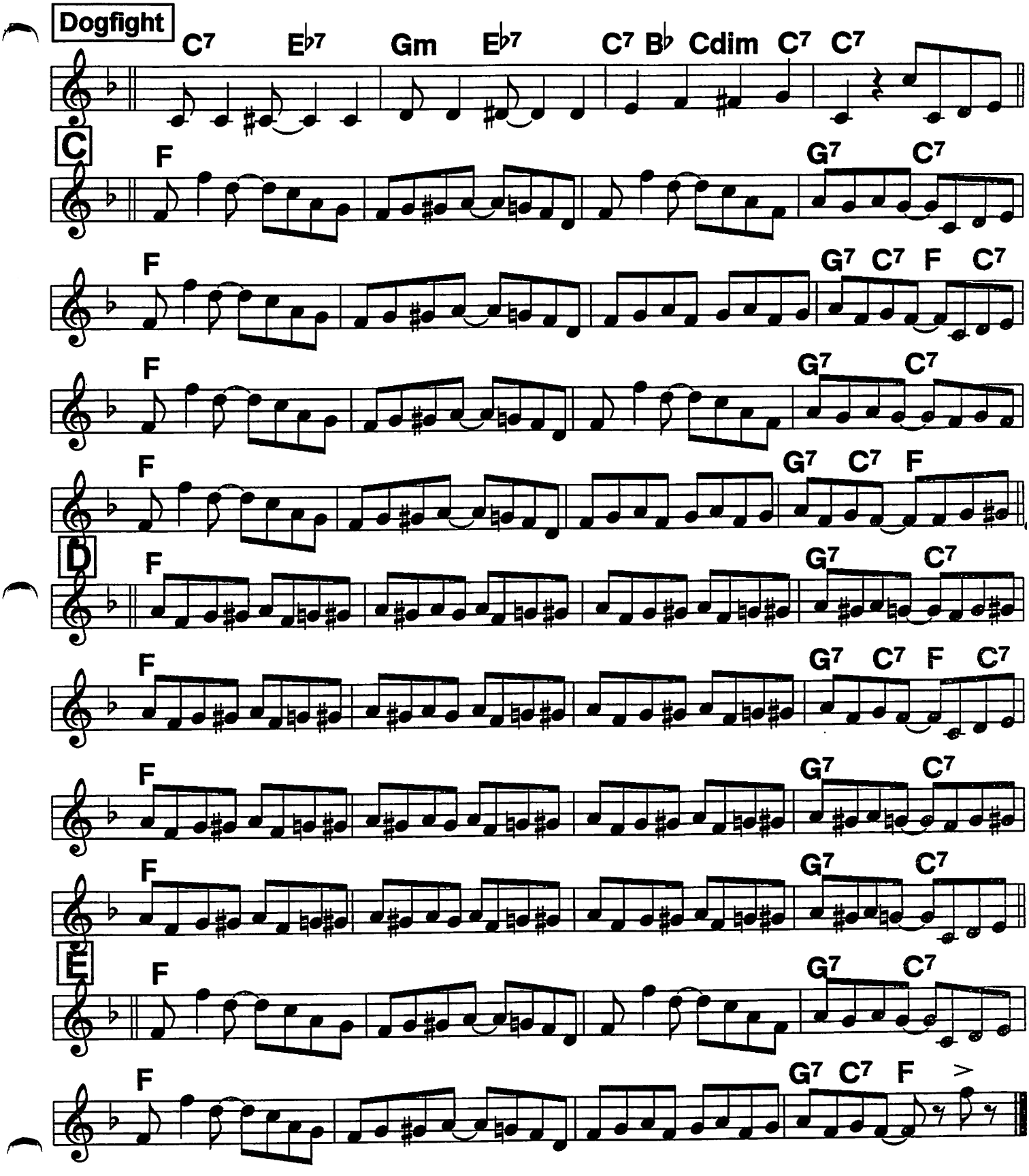
Lu Watters, Murphy;
c. W. Sweatman, 1911

Swingy 2-beat ♩ = 196



Down Home Rag (2)

Bb book



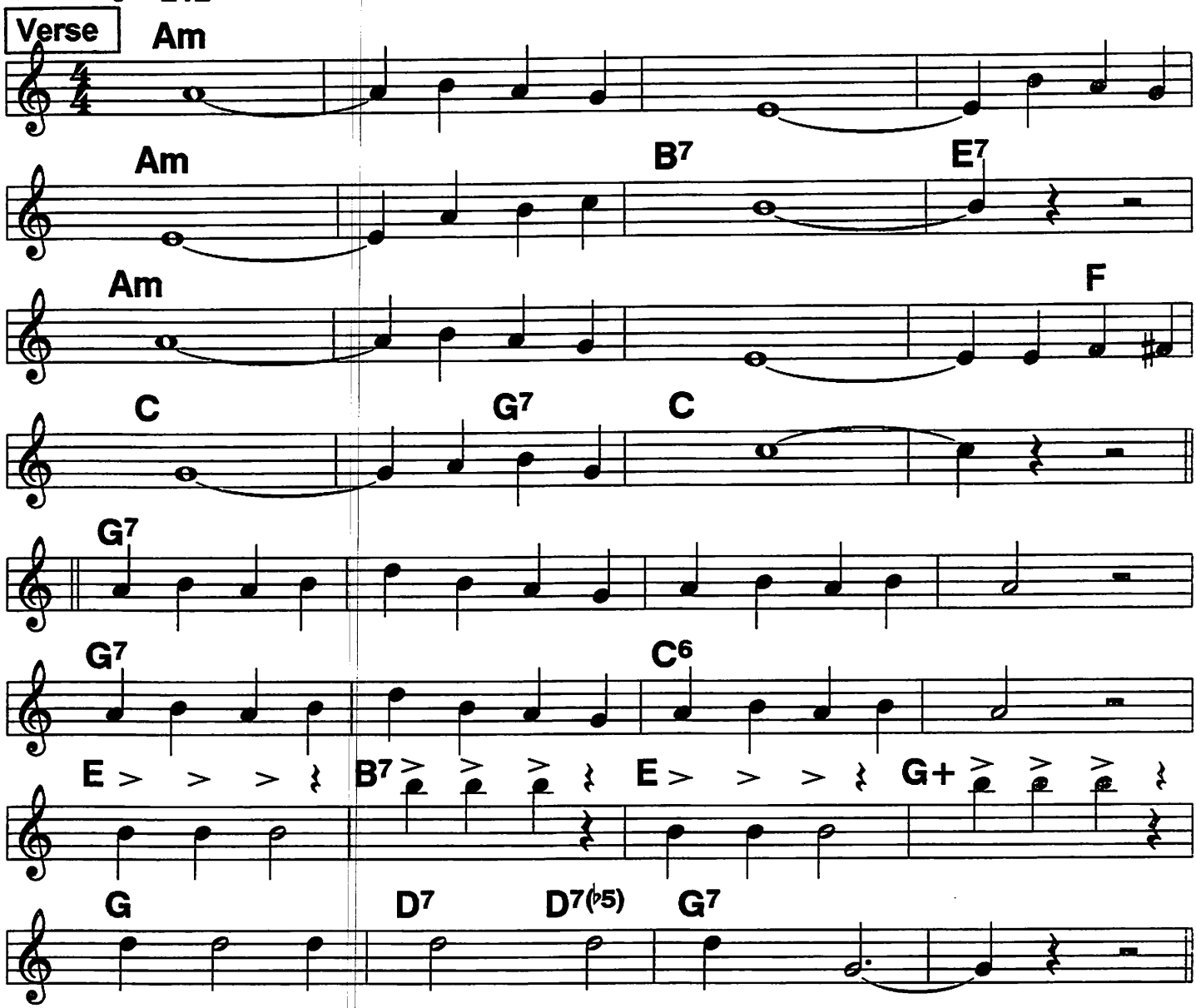
Bb book

Down In Jungle Town (1)

c. Morse, 1908

2-beat ♩ = 212

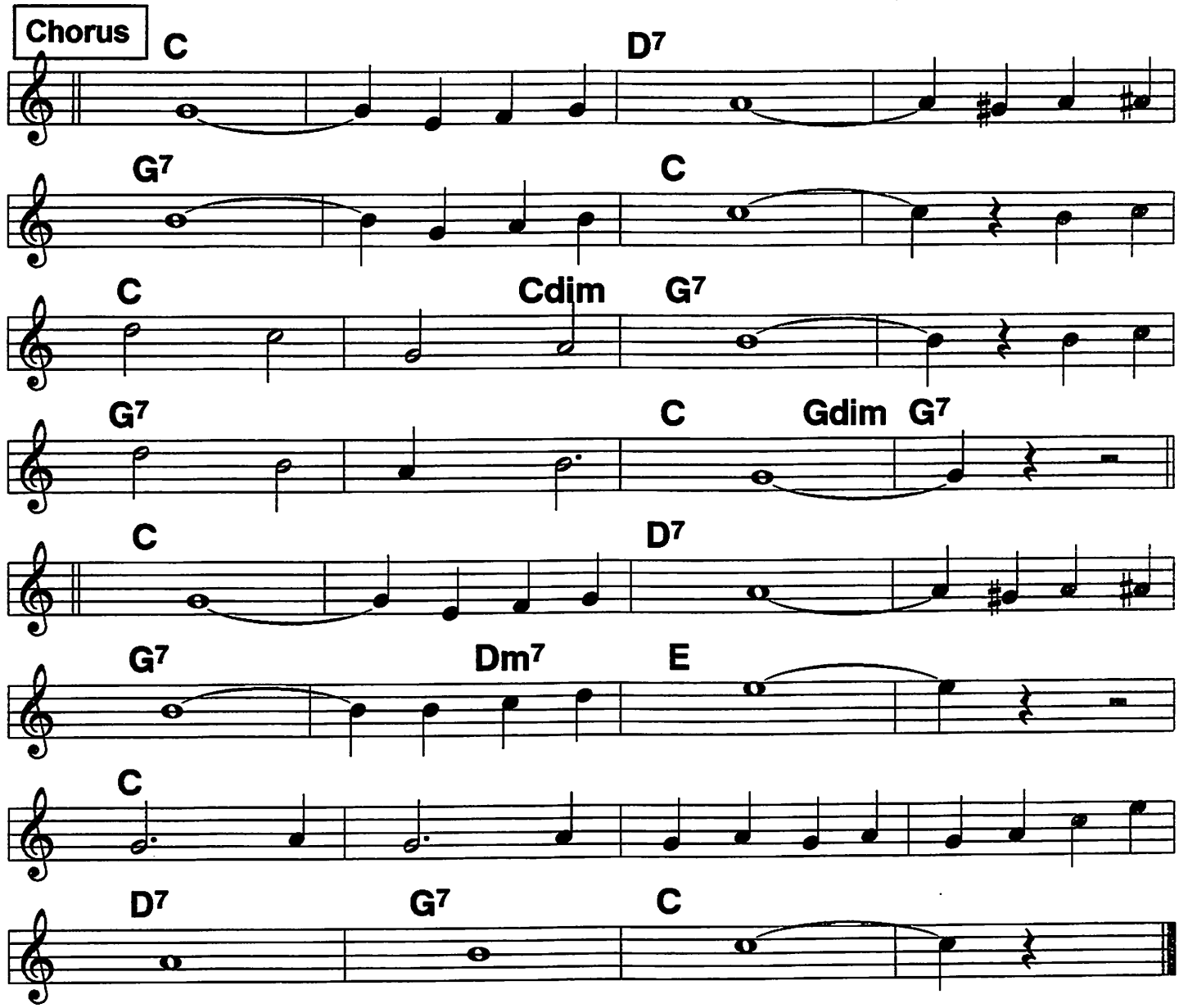
Verse



Verse:
Down/// /in Jungle Town/// /the moon shone
Down/// /without a frown./// /|||
Soon/// /a shy ba- boon/// /came out to
Spoon/// /beneath the moon./// /|||

Monkey Doodle wagged his noodle he was jungle king.|||
She felt flattered when he chattered "You're a pretty thing.|||
Big bamboo/ |||| room for two./ ||||
So prom-/ ise you'll/ be/ true./// /|||

Down In Jungle Town (2)



Down/// /in Jungle town/// /a honey-
Moon/// /is coming soon./// /|Then you'll
Hear/ a/ se-/re-/ nade/// /|to a
Pret-/ty/ mon-/key/ maid./// /|||

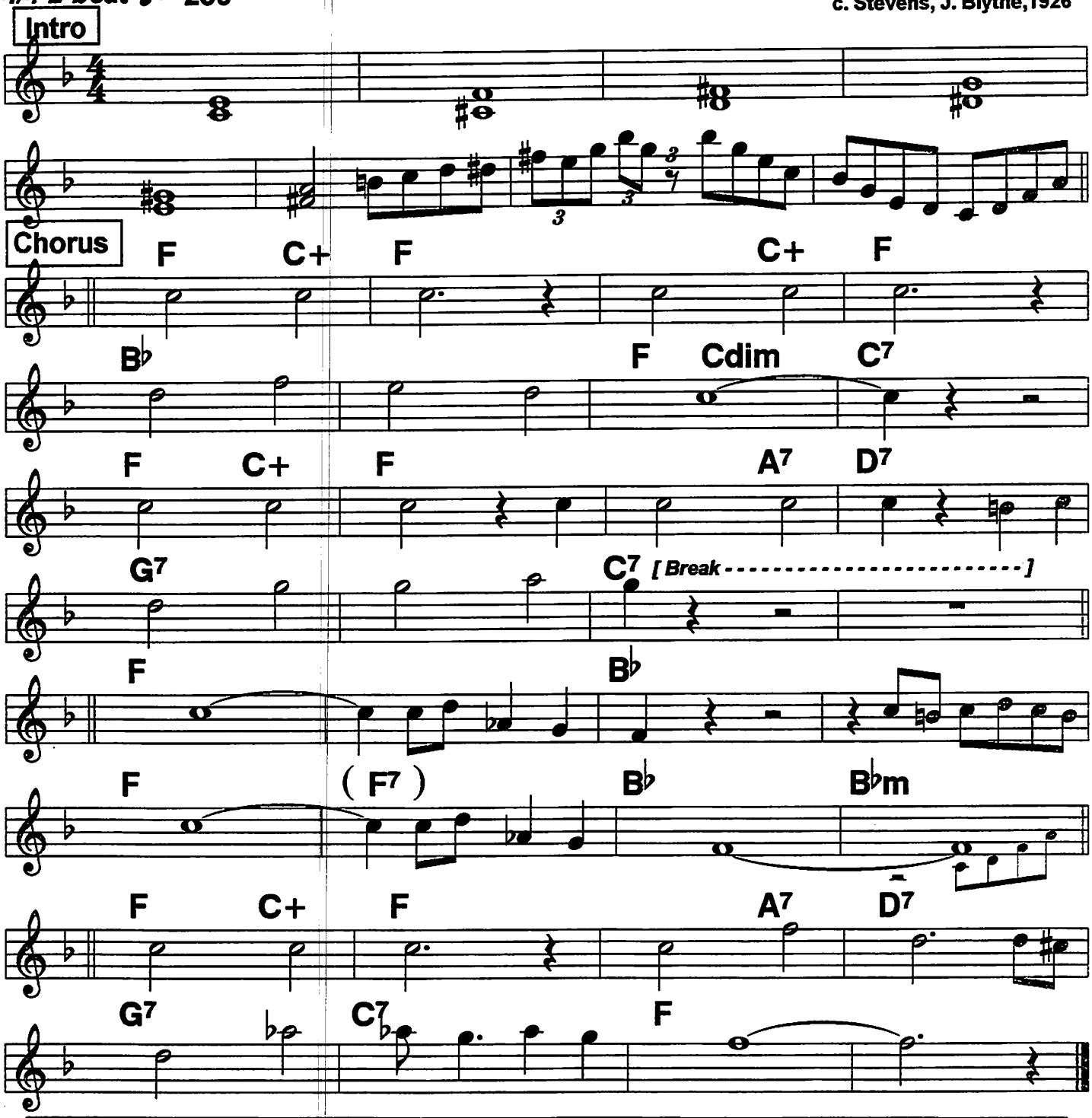
And/// /in monkey land/// /the chimpan-
Zees/// /sing in the trees./// /|||
She'll// be true// to Monkeydoodle- doo way down in
Jun-/// gle/// Town./// /|||

45 (Bb Book) East Coast Trot

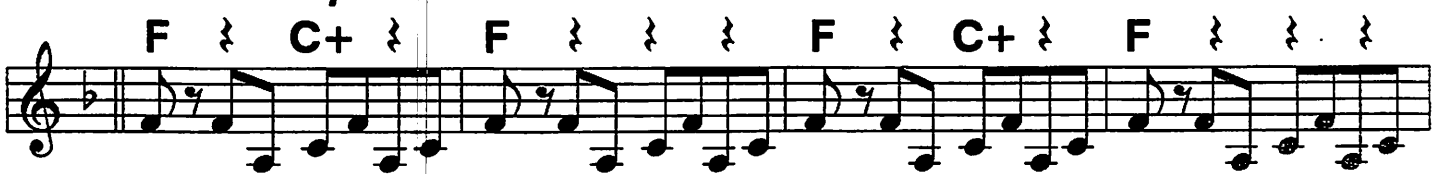
4/4 2-beat ♩ = 236

Clarinet duet. From Junie Cobb 6/26 record w/Johnnie Dodds

c. Stevens, J. Blythe,1926



Pattern for the stop chorus



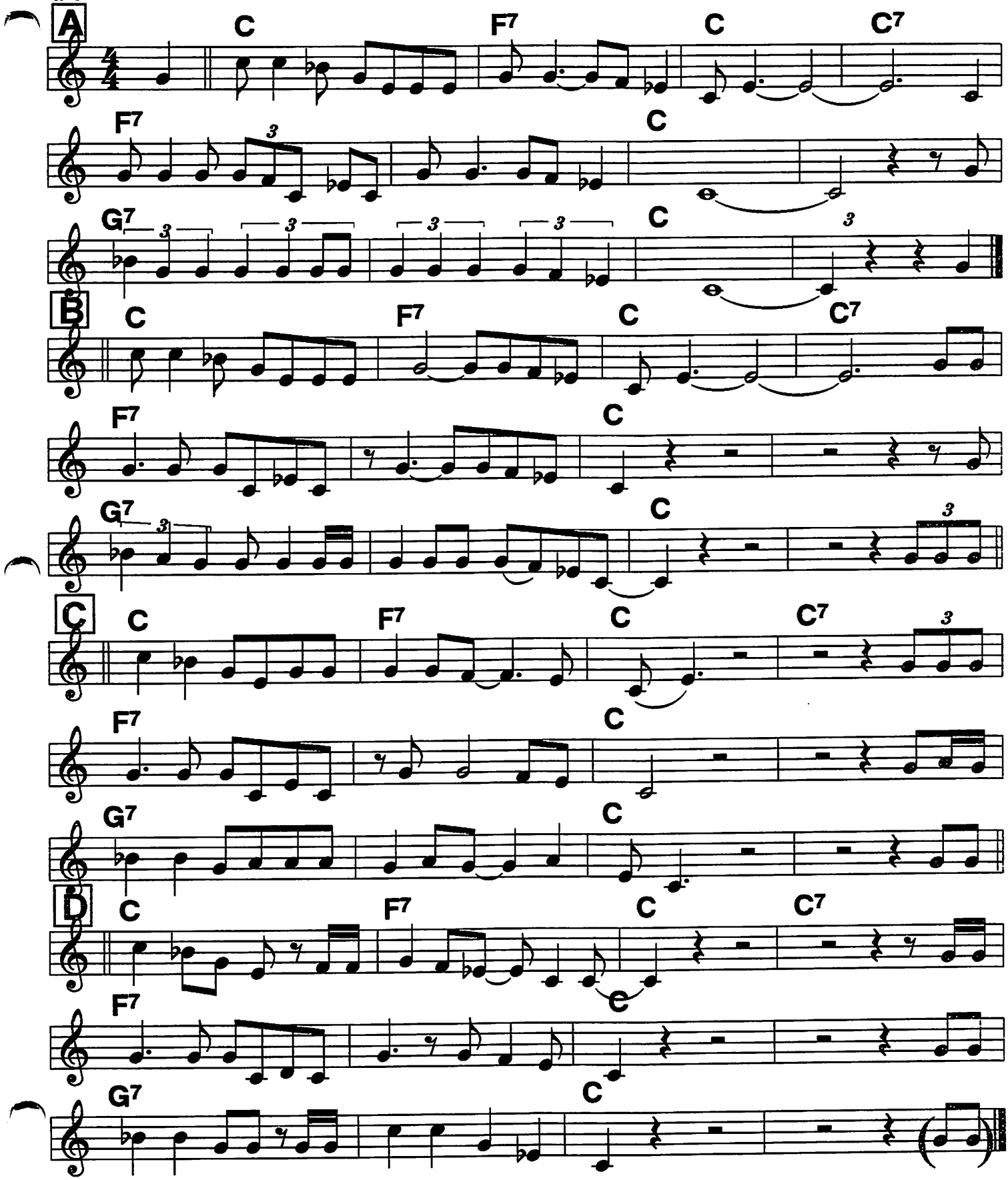
Routine: Intro, Chorus, stop chorus, etc.

Empty Bed Blues

3/20/28 record key. 2 records, parts 1 & 2.

Bessie Smith classic
c. J.C. Johnson, 1928

4/4 ♩ = 86



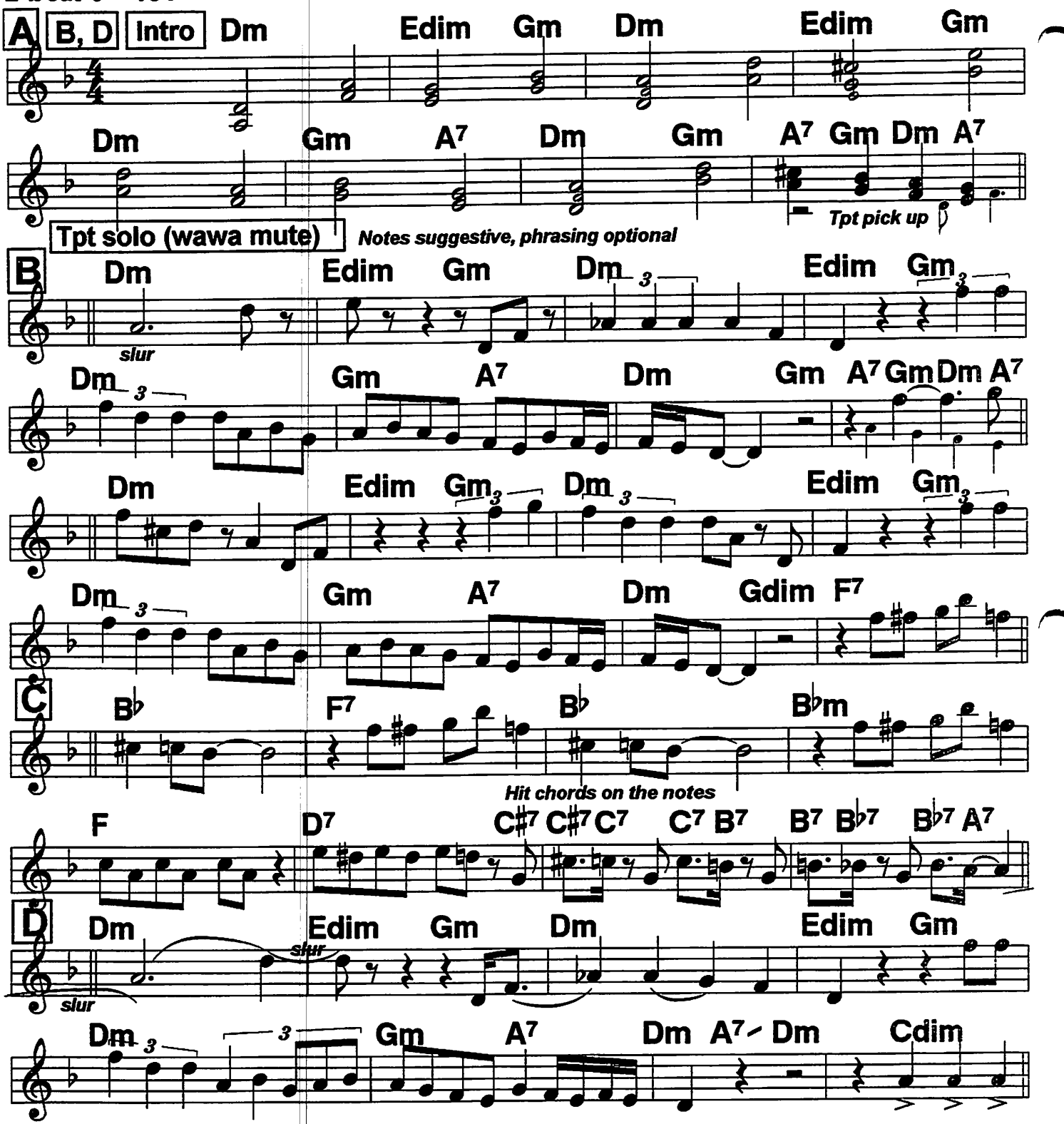
47 East St. Louis Toodle-oo (1)

Bb Book

2-beat ♩ = 161

Brunswick 3/14/27 version (Earlier on Okeh, Victor, Vocalion)

c. Ellington, '27



Intro pattern is played under each minor section--A, B, D, F, Ending.
Bubber Miley (cornet solo) played the melody in each 8 bar segment, varied the phrasing each time. Phrase it your way.

"Steely Dan" rock band did a faithful, if abbreviated, version.

East St. Louis Toodle-oo (2)

Bb book

E **Solos** (Trom)

C7 F C7 F [Break - - - - - - - - -]

C7 F F7 B♭ Fdim F D7 G7 C9 F7 D7

G7 C9 F Gm Dm A7

F **Another solo (Clar)**

Dm Edim Gm Dm Edim Gm Dm Gm A7

1. Dm Gm A7 Gm Dm A7 | 2. Dm A7 Dm Cdim

G **Band** C7 **2 X, 1 melody, 1 jam**

C7 F B♭7

C7 F F7

B♭ F D7 G7 C9 F7 E7 E♭7 D7

G7 C9 1. F Fdim | 2. F Gm Dm A7

Tpt pick up

Ending Dm Edim Gm Dm Edim Gm

slur

Dm Gm A7 Dm Gm Dm

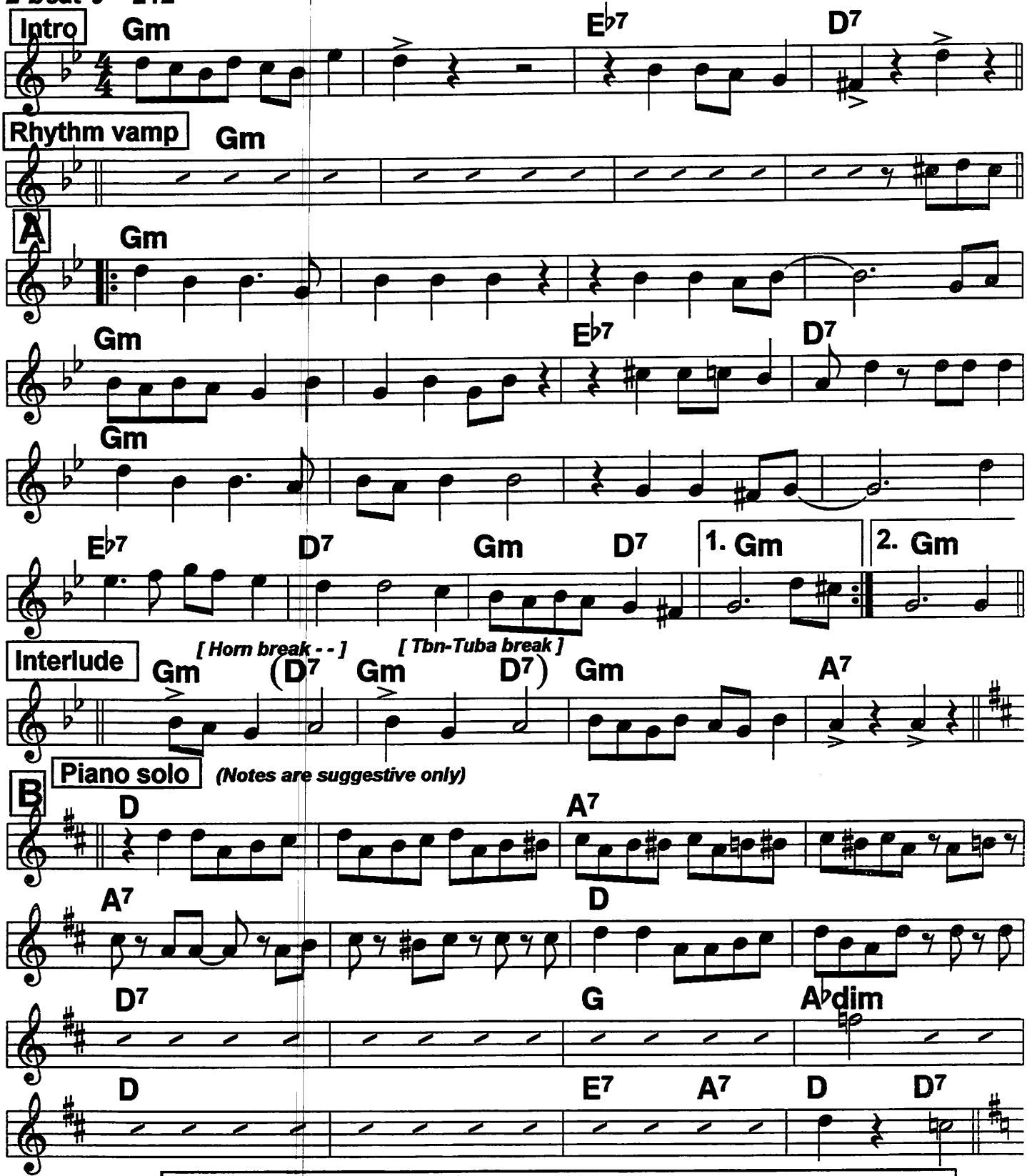
Ritard

48 (Bb Book) Emperor Norton's Hunch (1)

2-beat ♩ = 212

Adapted from 1st YBJB Good Time Jazz record; 2nd basically consistent.

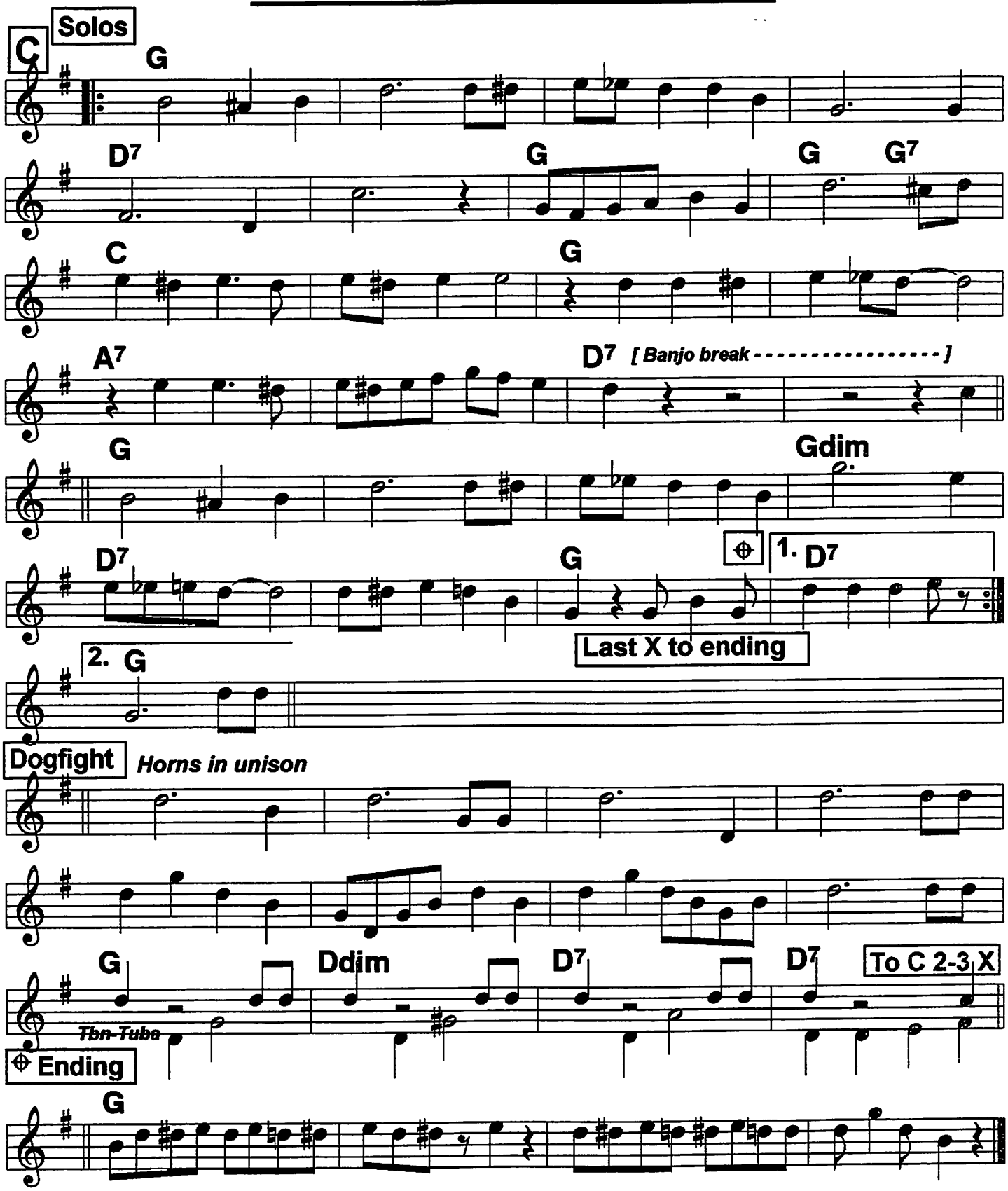
c. Lu Watters, 1944



Routine: Intro, Vamp, A A, Interlude, B 1 or 2X, C, solos on C, Dogfight, C C (C) Ending

Piano solo notes illustrate the solo on the YBJB records.

Emperor Norton's Hunch (2)



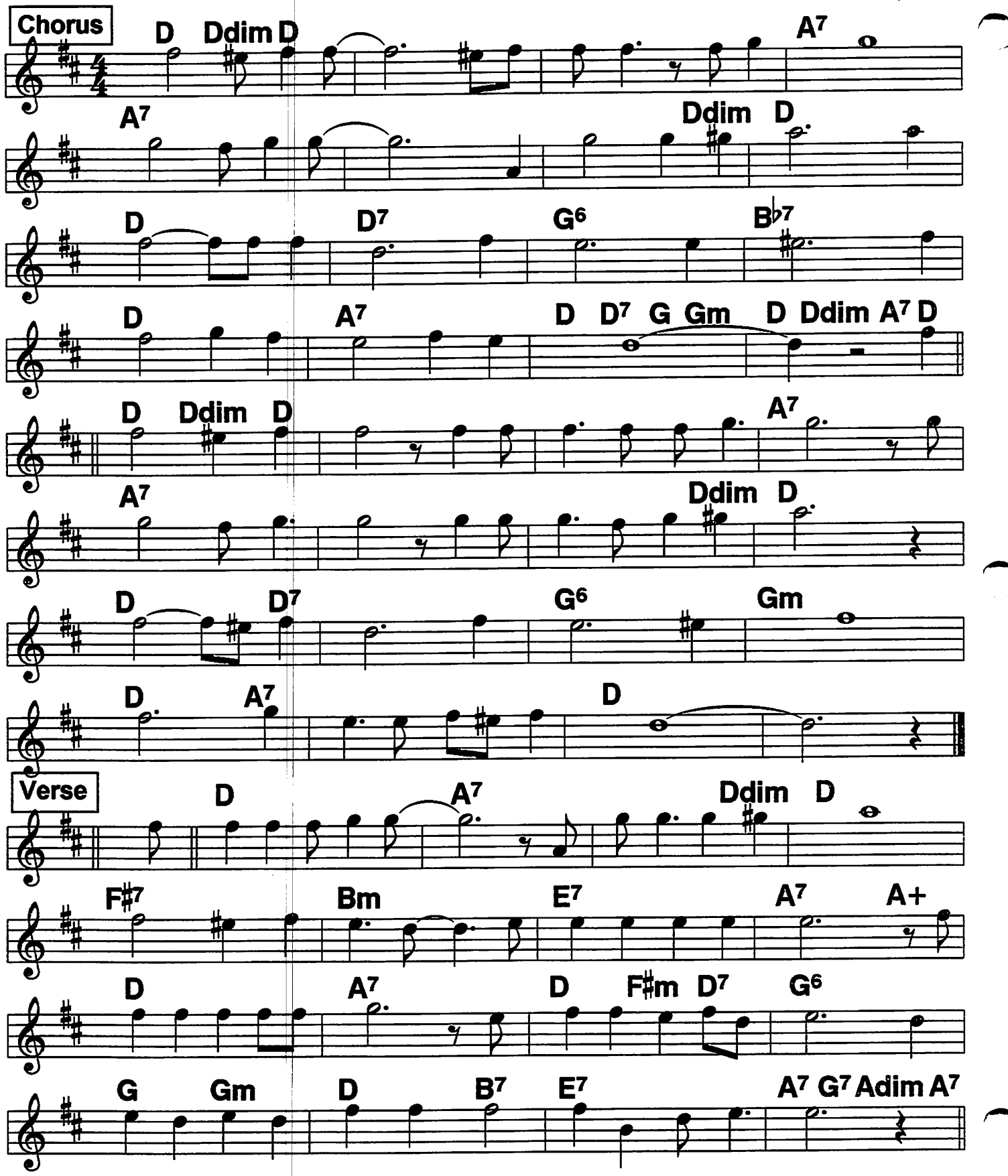
Bb Book

Far Away Blues

10/4/23 record melody; chords vary from book

Bessie Smith w/Clara Smith;
c. Fletcher Henderson, 1923

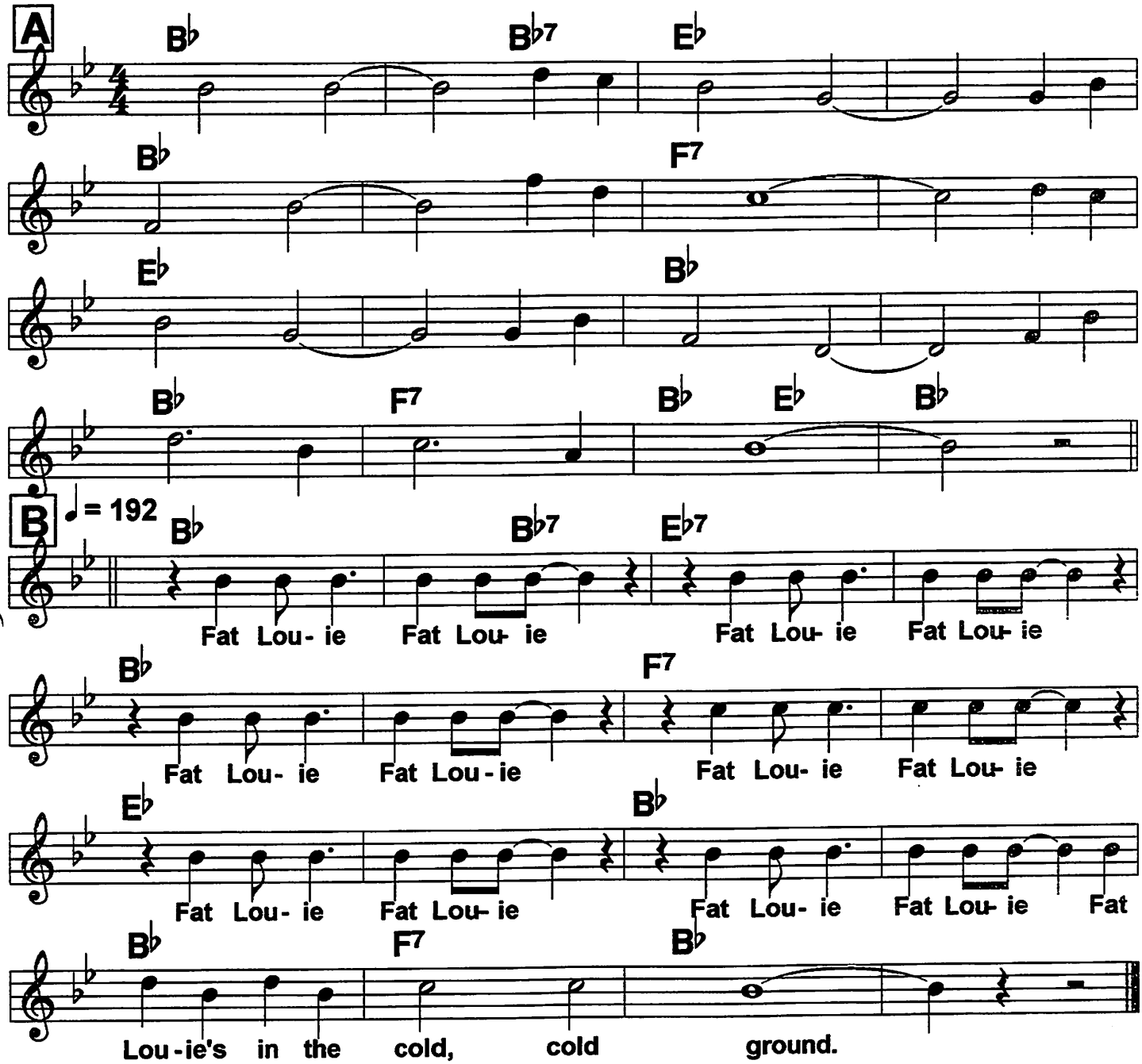
4/4 ♩ = 72



Fat Louie's Wake

2-beat Gospel feel ♩ = 148

c. Brewer, 1982



No standard routine. B is a later, optional add-on I'm not sure adds much. Imagine a gospel choir rocking an old hymn, clapping on 2 & 4. This is one of those simple tunes which feed on band dynamics and audience response.: start softly and straight, then work your way up in volume and restrained complexity, till you're wailin' and the audience is rompin' and stompin' and the banjo player can't hold his water.

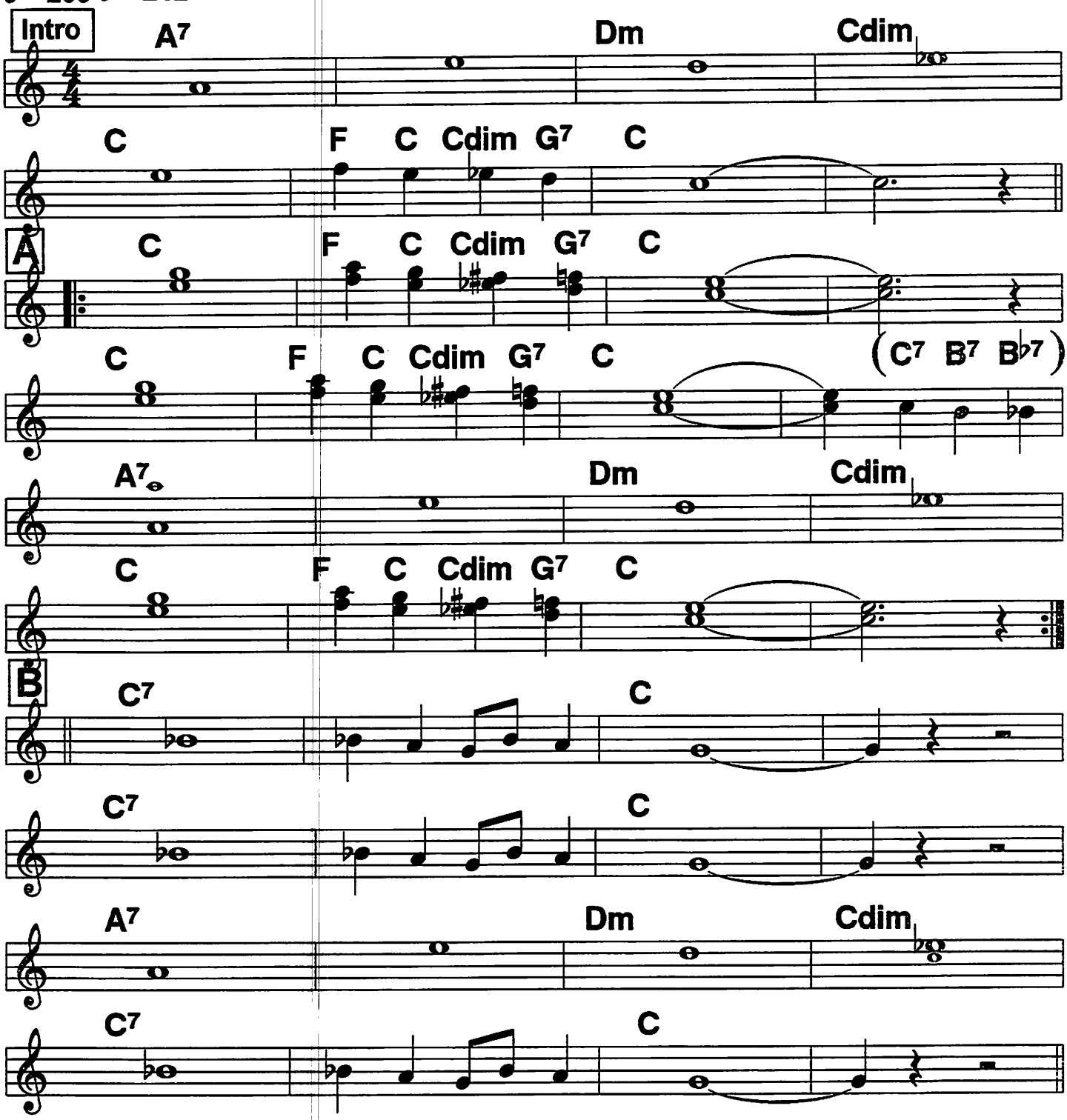
Bb Book

Farewell Blues (1)

4/4 ♩= 109 ET
♩= 200 ♩= 212

No definitive version; this is a compendium of the strains, in the most consistent order found. Sheet music in G, varies slightly.
5/18/23 rec by Eva Taylor w/ Clarence Williams Blue Five in Bb.

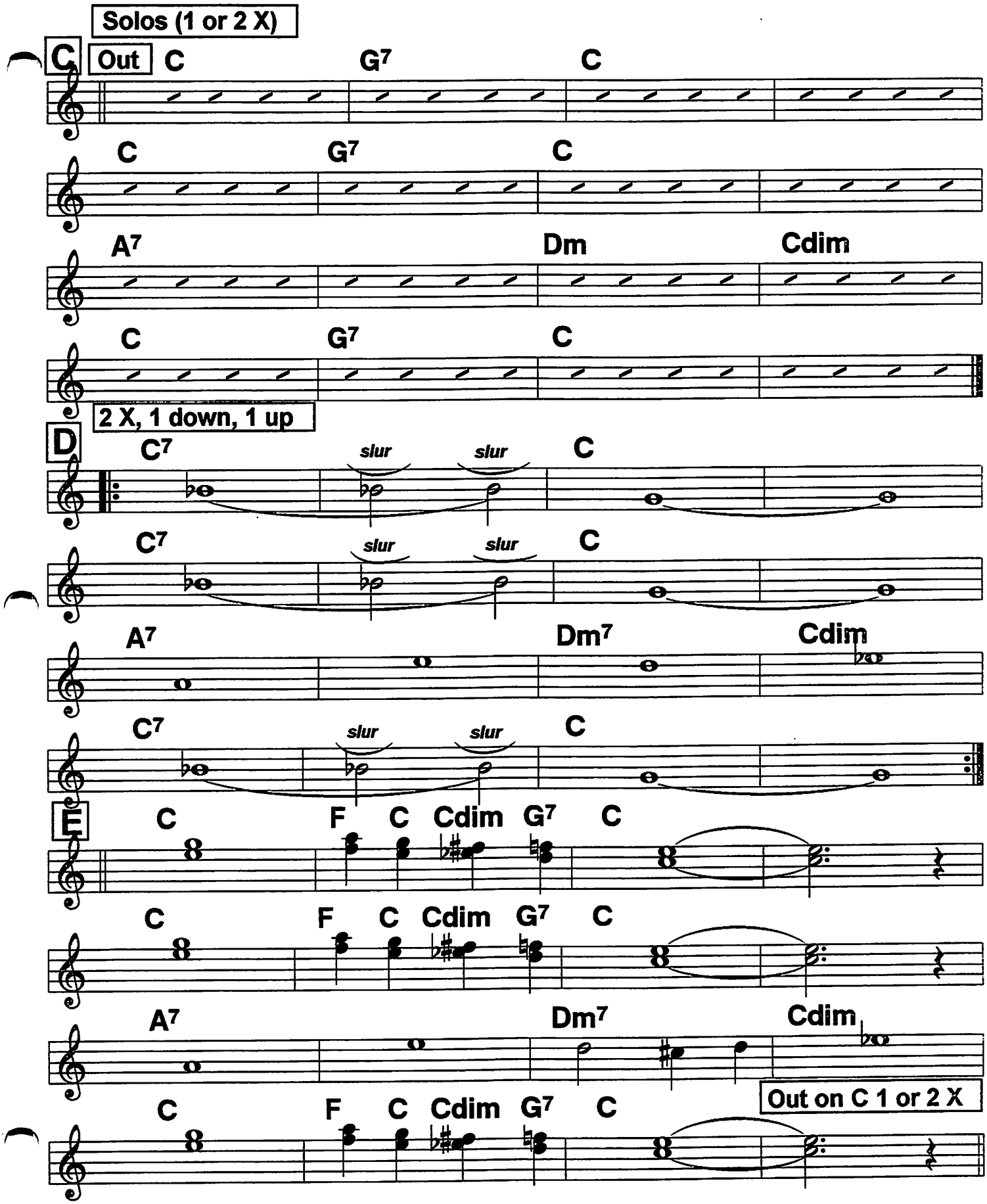
c. NORK, 1923



Routine: Intro, A 2 X, B, Solos on C 1 or 2 X each, D 2 X (1 down 1 up), Out: (E +) 1 or 2 jam choruses on C.

NORK: Intro, A A, B clar, B B (horns hold Ab & F 8 beats, both X), C C

Farewell Blues (2)

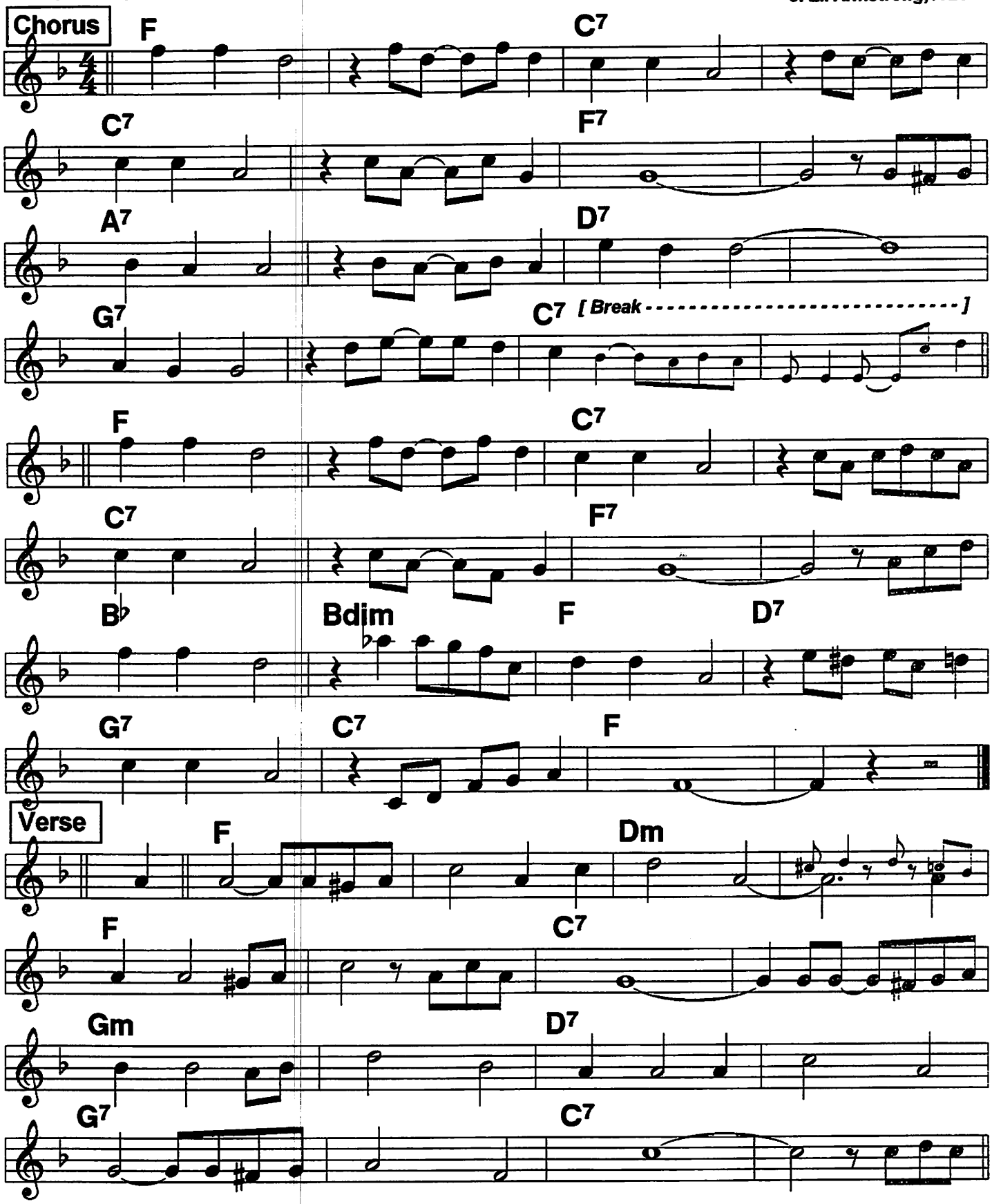


Flat Foot

Adapted from the Bootblacks 7/14/26 record, which plays it like a regular tune

Johnny Dodds
c. Lil Armstrong,1926

4/4 ♩= 210



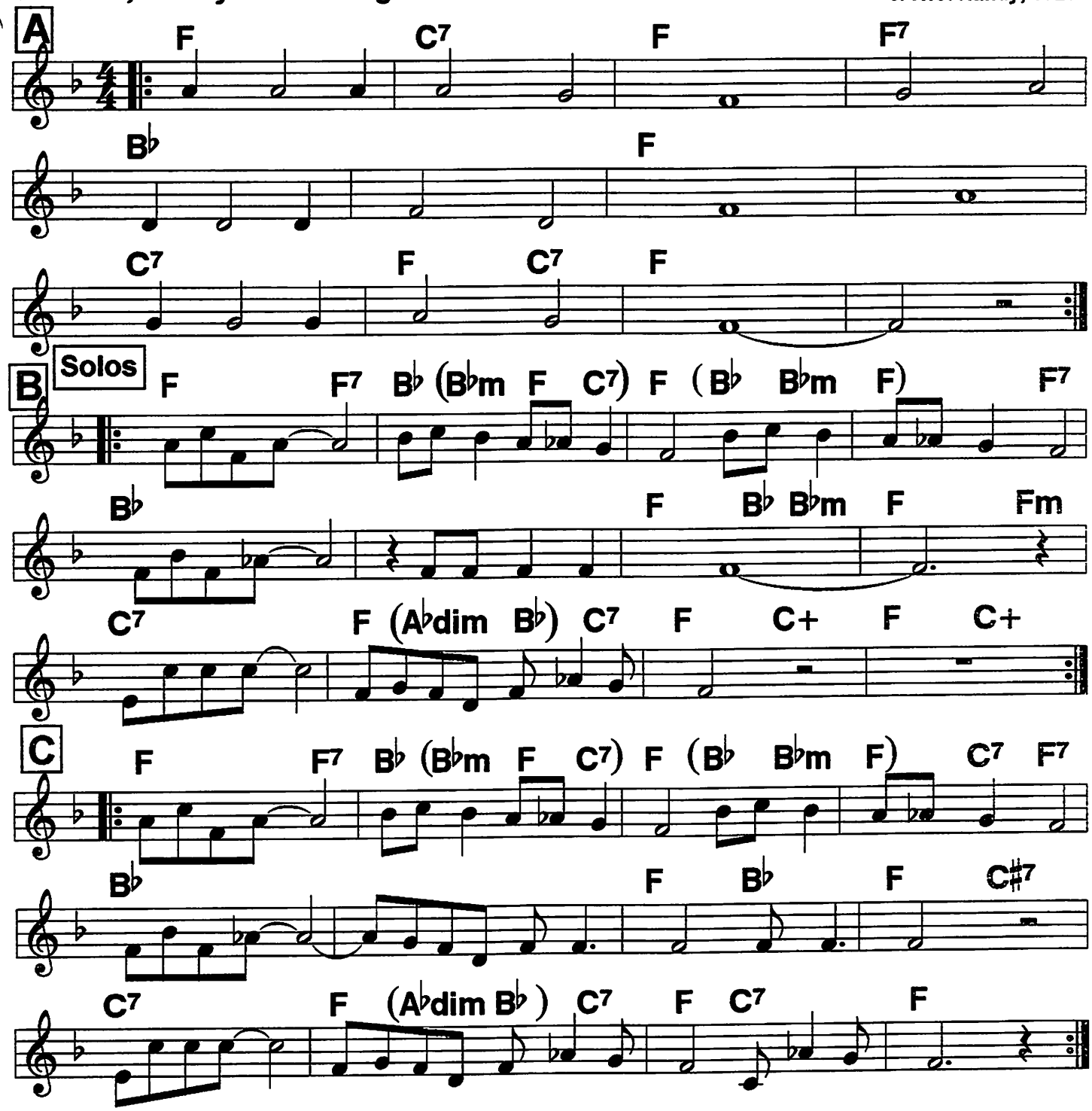
Friendless Blues

♩= 110 YBJB

Book version. YBJB plays it in F

Solid 4/4, Slowly with feeling

Lu Watters theme;
c. W.C. Handy, 1926



No standard routine: A 1-2 X, B, solos on B 1-2 X, C C out. Watters plays A as out chorus.

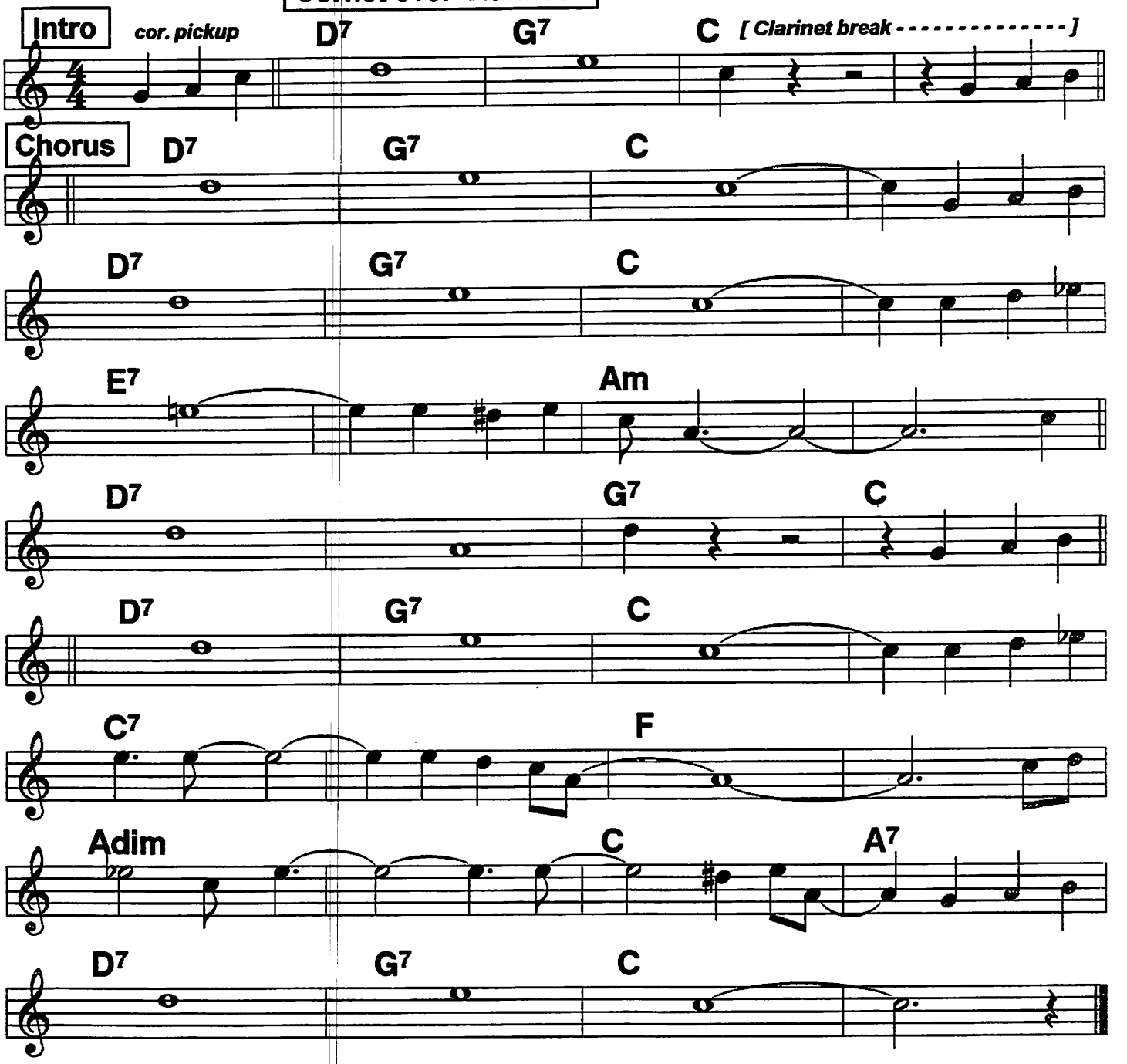
Forty And Tight (1)

Clarinet Special, 7/24/29 record

Johnny Dodds '29;
c. Frank Melrose, 1929

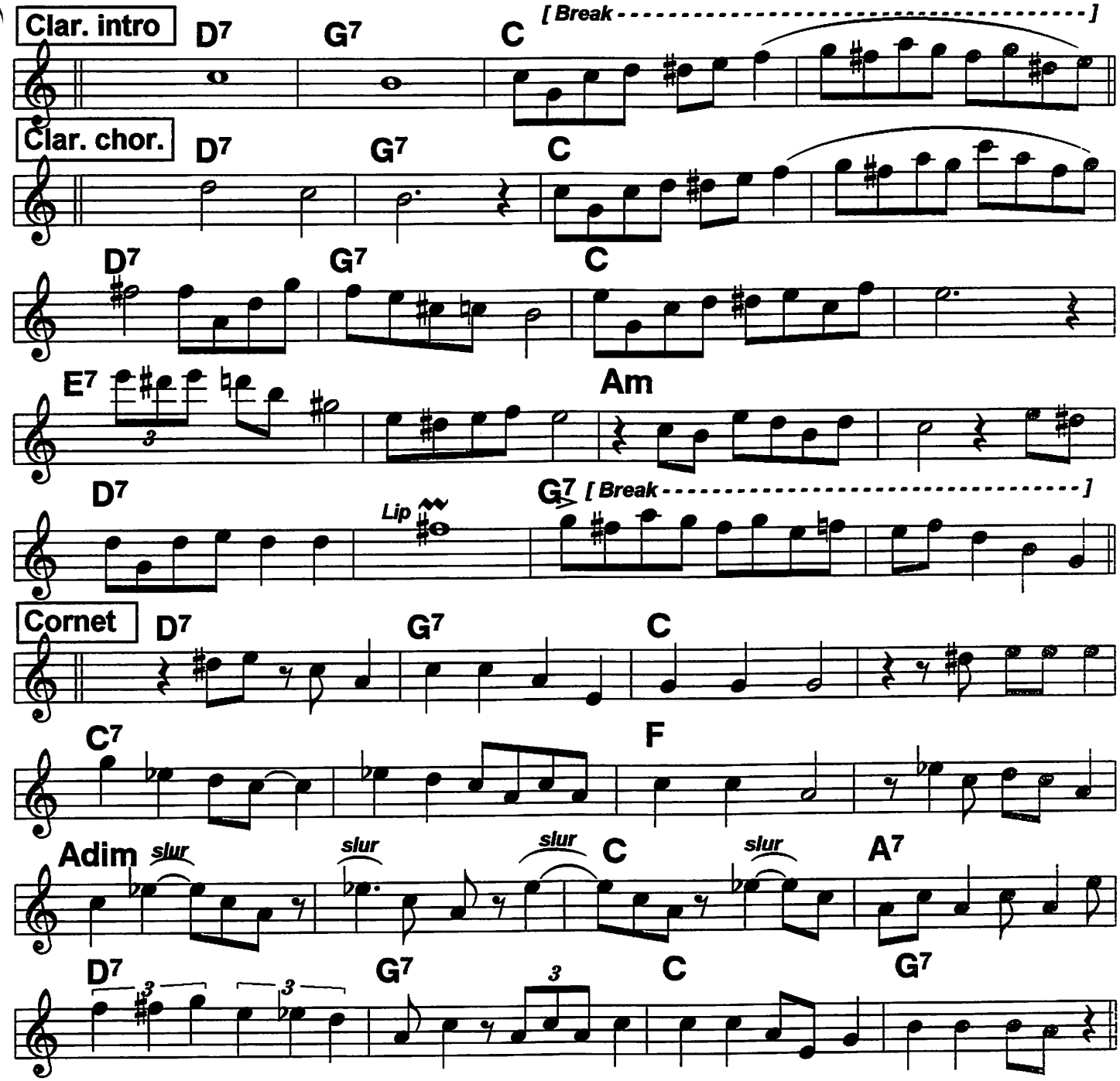
2-beat ♩ = 236

Cornet over Clarinet



Forty And Tight (2)

Bb book



On record, Cornet plays Intro as written; Clar. harmony & break, plays over cornet melody 1st 16 bars, & solos next 16. Same on 2nd chorus, but Cornet solos last 16.
Here are the clar. intro and 1st 16 bars, plus the cornet solo of 2nd chorus; bars 9-13 of that solo include 2 very useful licks.

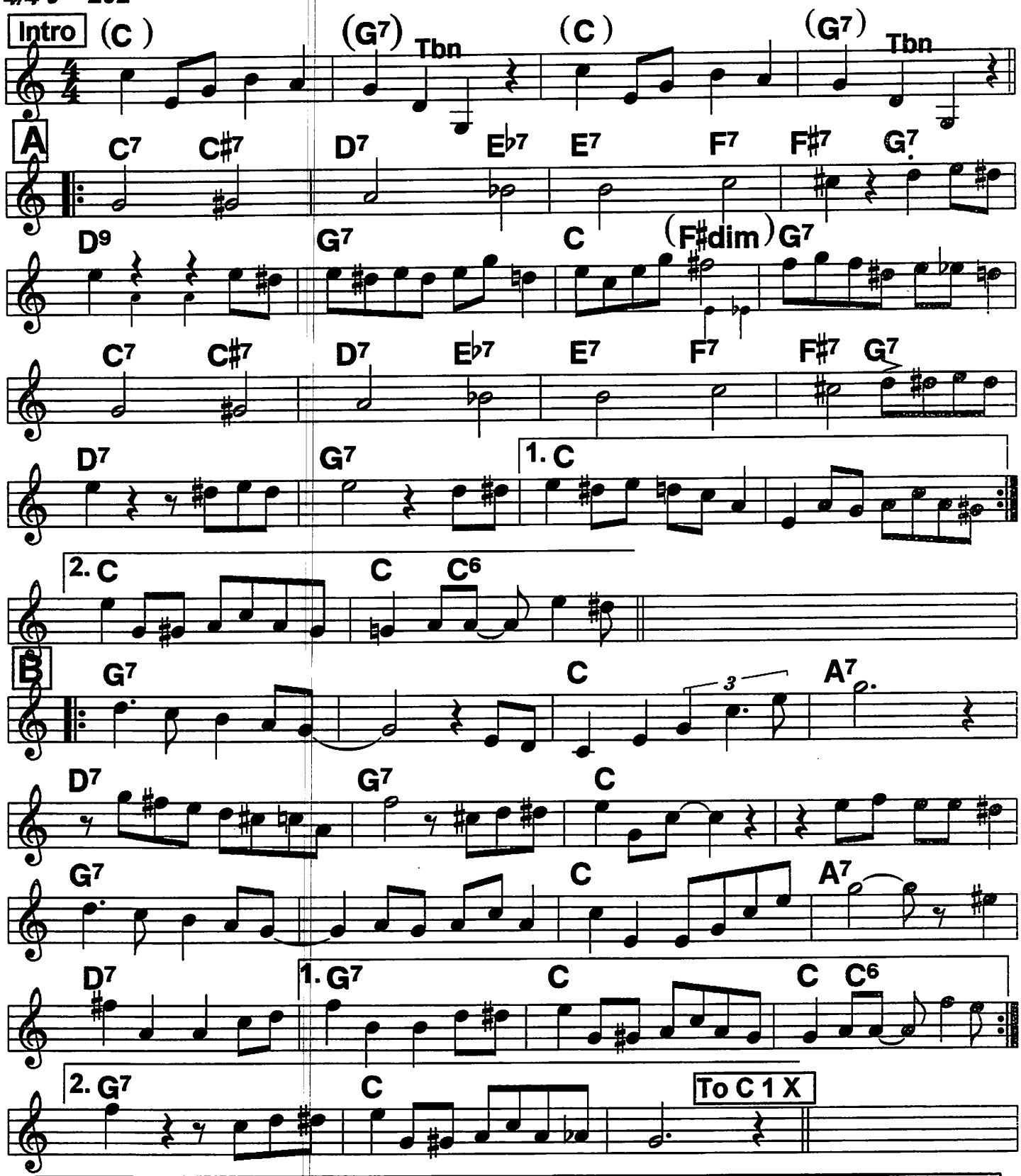
55 Bb Book

Froggie Moore Rag (1)

(Frog-i-more)

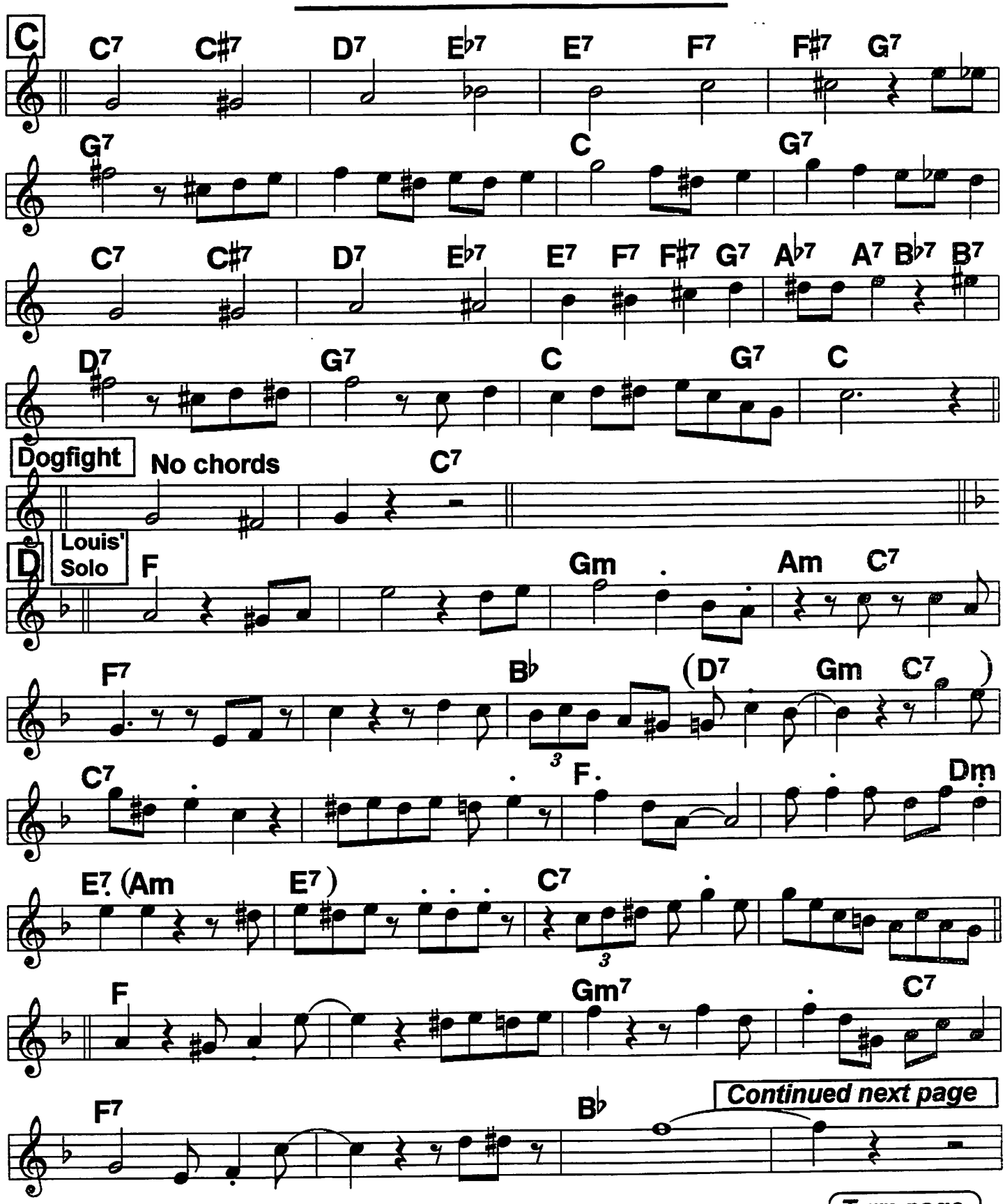
King Oliver '23;
c. Jelly Roll Morton, 1918

4/4 ♩ = 202



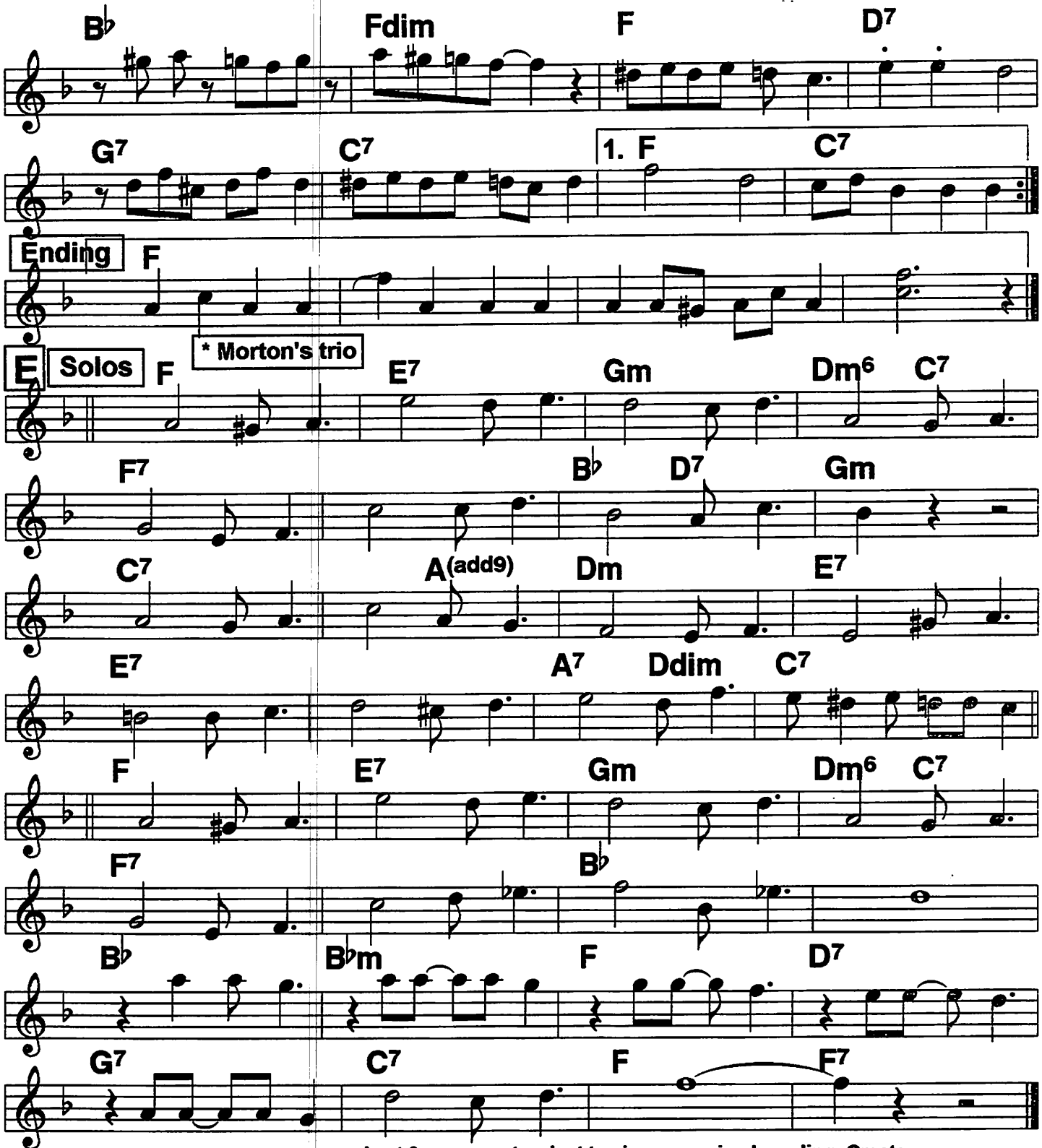
Routine: Intro, A A, B B, C, Dogfight, solos on D, jam D 1 or 2 X, Ending.
Option: After Dogfight, to E melody, solos, jam 1 or 2 X. D & E chords vary

Froggie Moore Rag (2)



Turn page

Froggie Moore Rag (3)



Last 3 are my notes, just to give you a simple ending. Create an extended ending, or use Oliver's.

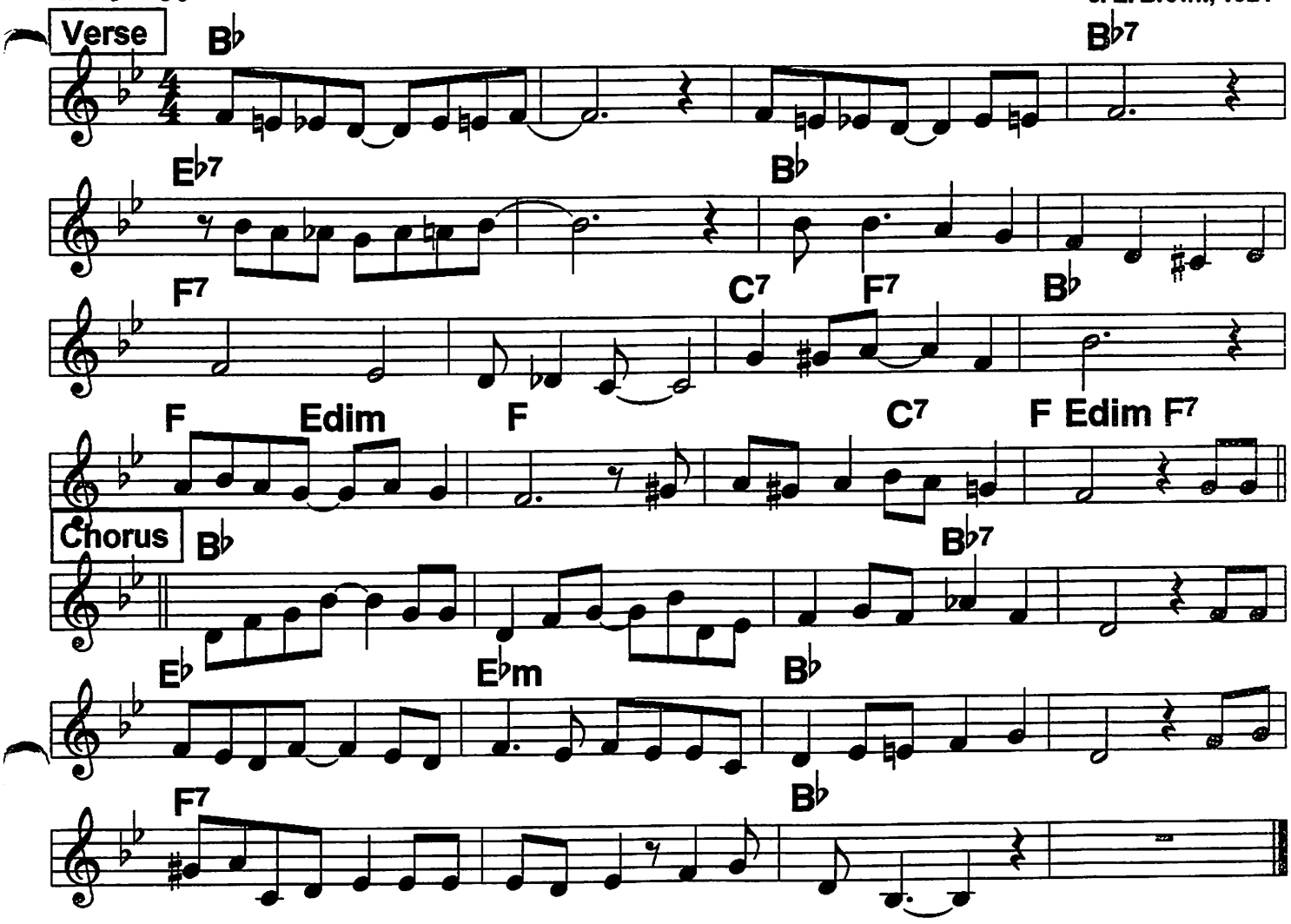
* This is the original trio melody from Morton's piano score, checked against his 1924 solo record, his only record of the tune. It's the basic melody statement, which is then embellished. Included here to give you an authoritative version for solos and jamming. The solo record is usable for play-along.

Frosty Morning Blues (Bb Book)

4/4 ♩ = 68

BS key.1/8/24 record. She stays pretty close to this melody

Bessie Smith '24;
c. E. Brown, 1924



Verse: How come I'm blue as can be?//| How come I need sympa- thy?//|
I know what's troublin' me.//| Listen and you'll see. Because the
Good/ man/ that I love? left me all a- lone.//|
Woke up this mornin' at four,// when I heard him slammin' my door.//Did you
Chorus: 1. Ever wake up on a frosty morning and dis-
cover your good man gone?/ Did you
Ever wake up on a frosty morning and dis- cover your good man gone?/ If you
Did, you'll understand why I'm singin' this mournful song./// /// Well he
2. Didn't provide and he wasn't handsome, so he
might not appeal to you./ Well he
Didn't provide and he wasn't handsome, so he
might not appeal to you./ But he
Give me plenty lovin' and I never had to beg him to./// ///Now my
3. Damper is down and my fire ain't burning, and a
chill's all around my bed.//
Now my Damper is down and my fire ain't burning, and a
chill's all around my bed.// When you
Lose a man you love, then a gal is just as good as dead./// ///|

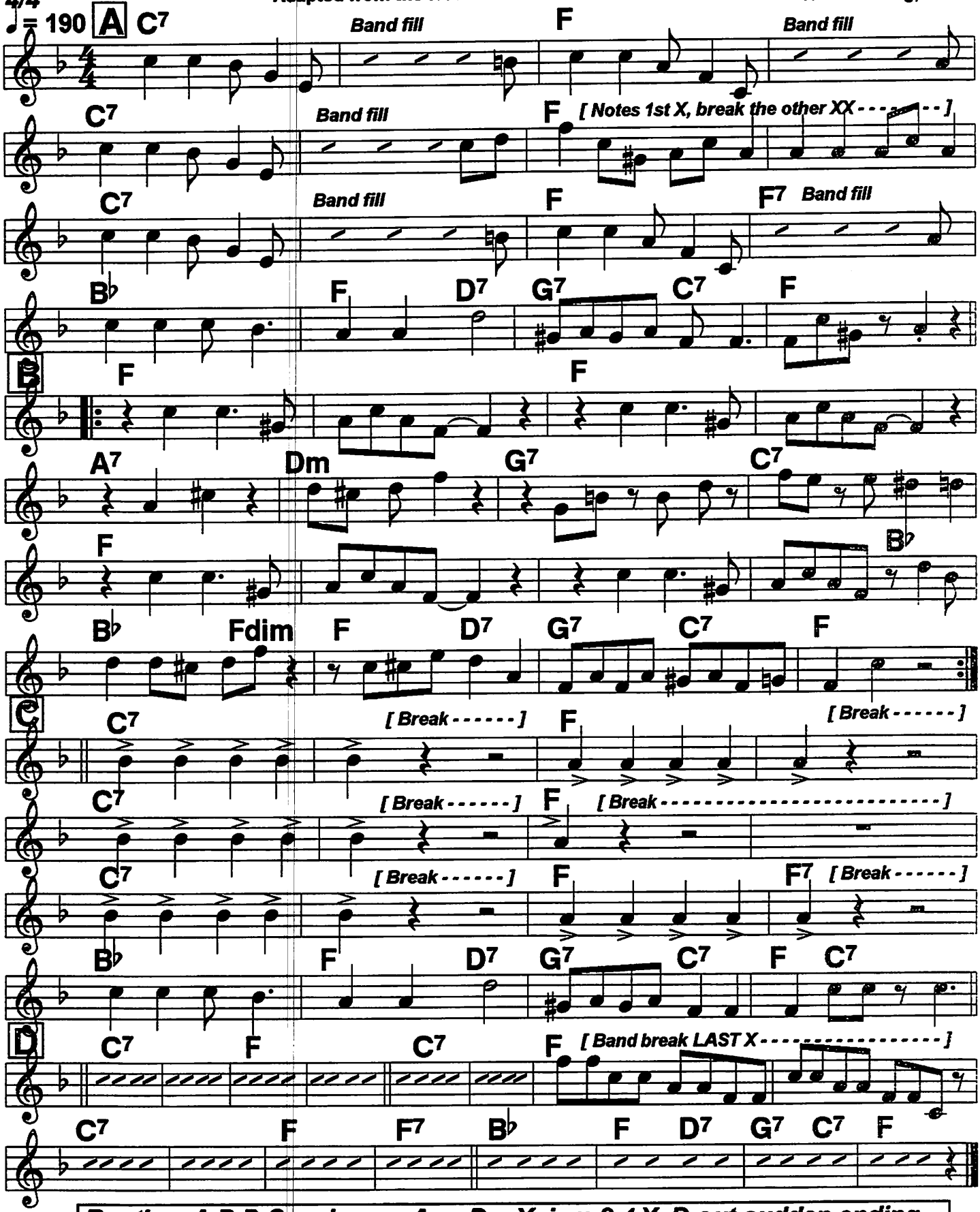
Bb Book

Gate Mouth

Adapted from the 7/13/26 NO Footwarmers record

Dodds, '26;
c. Armstrong, 1916

4/4
♩= 190



Routine: A B B C, solos on A or D n X, jam 2-4 X, D out sudden ending.

Georgia Swing

Bb Book

c. Jelly Roll Morton, 1928

2-beat ♩ = 208

Intro

Cymbal

Cornet is melody

cl Bend

cor

tb

Cymbal

cl Bend

cor

tb

Trom

Cornet

Routine: As written

A

Gm Eb7 D7 Gm Eb7 D7

Cm Cdim Gm Cm D7 Cdim Gm Eb7 D7

Gm Eb7 D7 C7 F7 F+ Bend

B

Solos

Bb Solos ignore the F+ F+ Bb Bdim

F7 F+ Bb F+

Bb F+ Bb Bdim

F7 F+ Bb Bb6

C

Out

Bb A Bb Bb A Bb Fdim

F7 E7 F7 Bb A Bb

Bb

Dm A F7 Bb

Bb Book

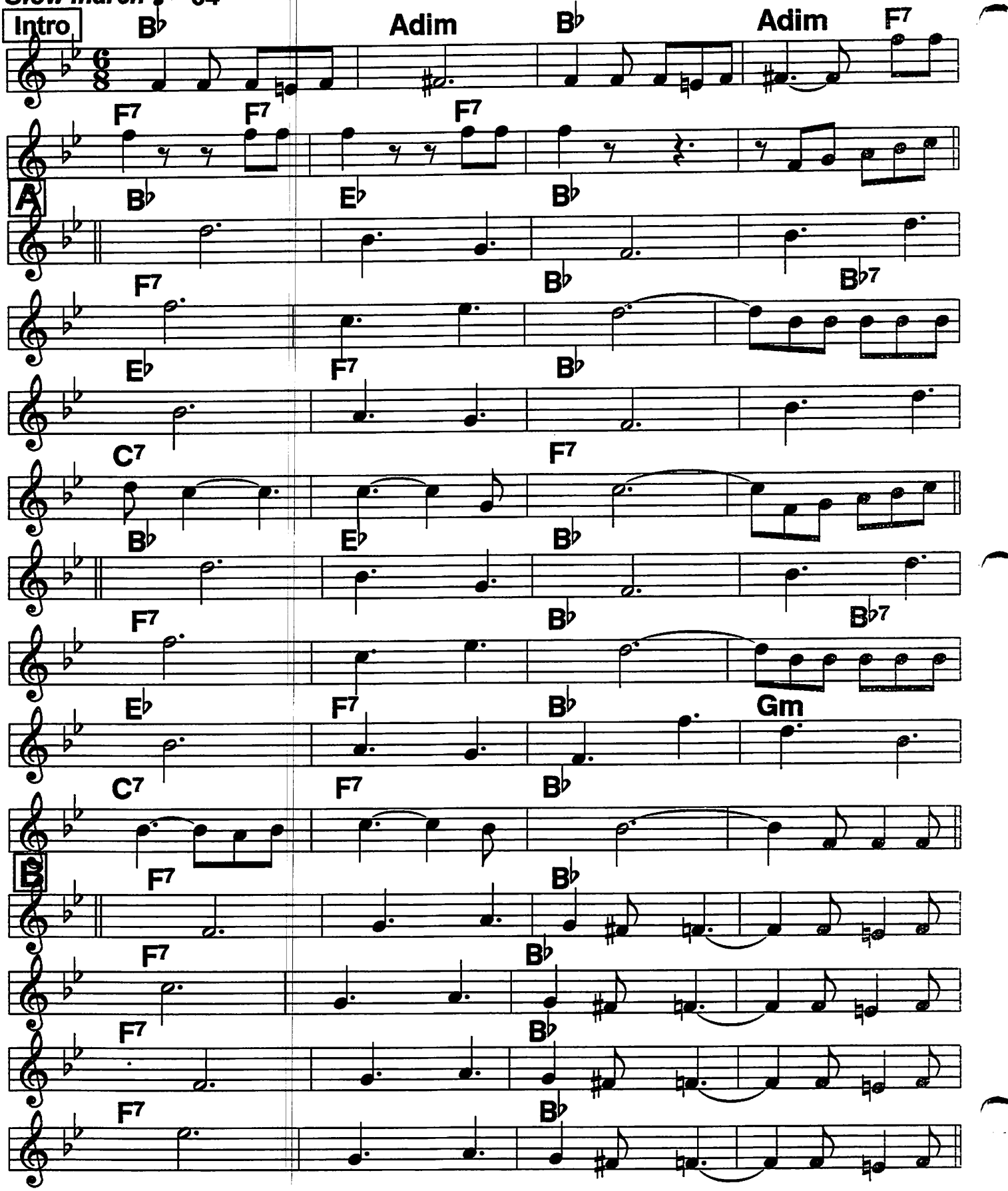
Gettysburg March (1)

Murphy

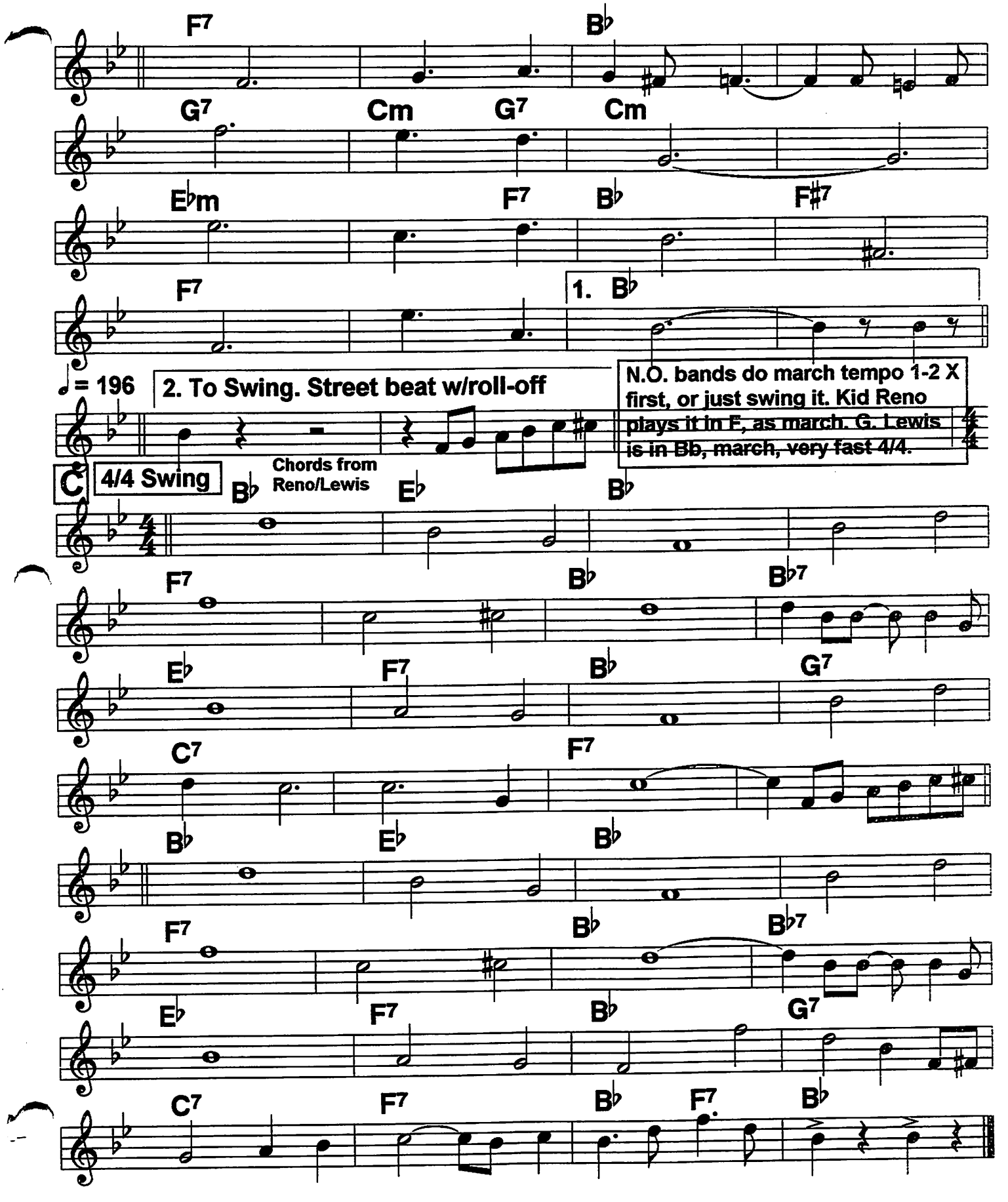
Slow march ♩ = 84

NO Revival standard. This is the Turk Murphy ver. plus the swing ver. The Revival bands usually play only A &/or C.

c. Stambaugh, 1911



Gettysburg March (2)



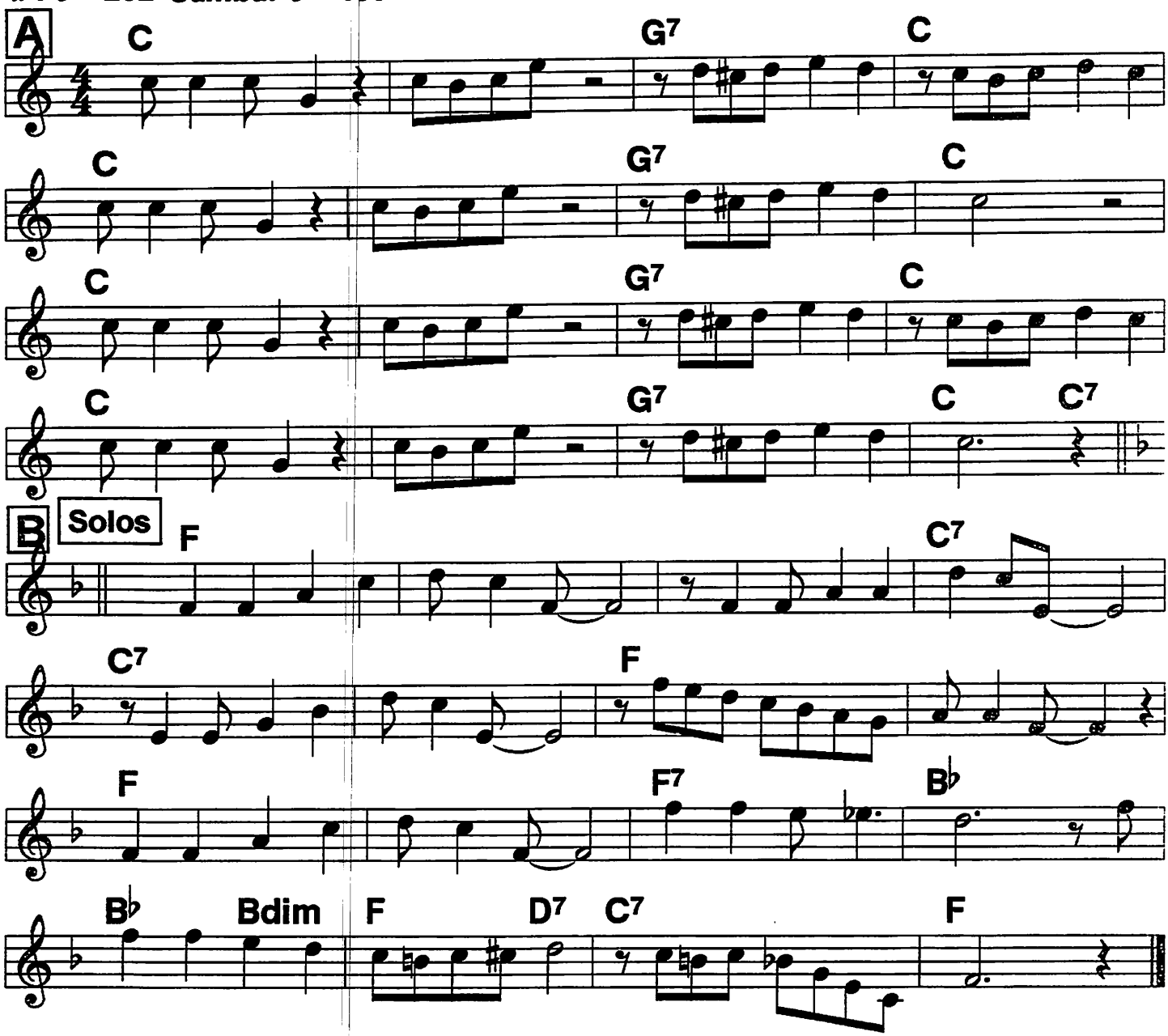
60 Get Out Of Here (And Go On Home)

Bb Book

Adapted from Ory's Creole Jazz Band record of 8/44

4/4 ♩ = 232 *Samba:* ♩ = 186

c. Ory, Scott, 194?



Routine: A B B A, Solos on B 2 X each, A B B B B out.
It will also work well played more slowly, with a Cajun or samba beat.

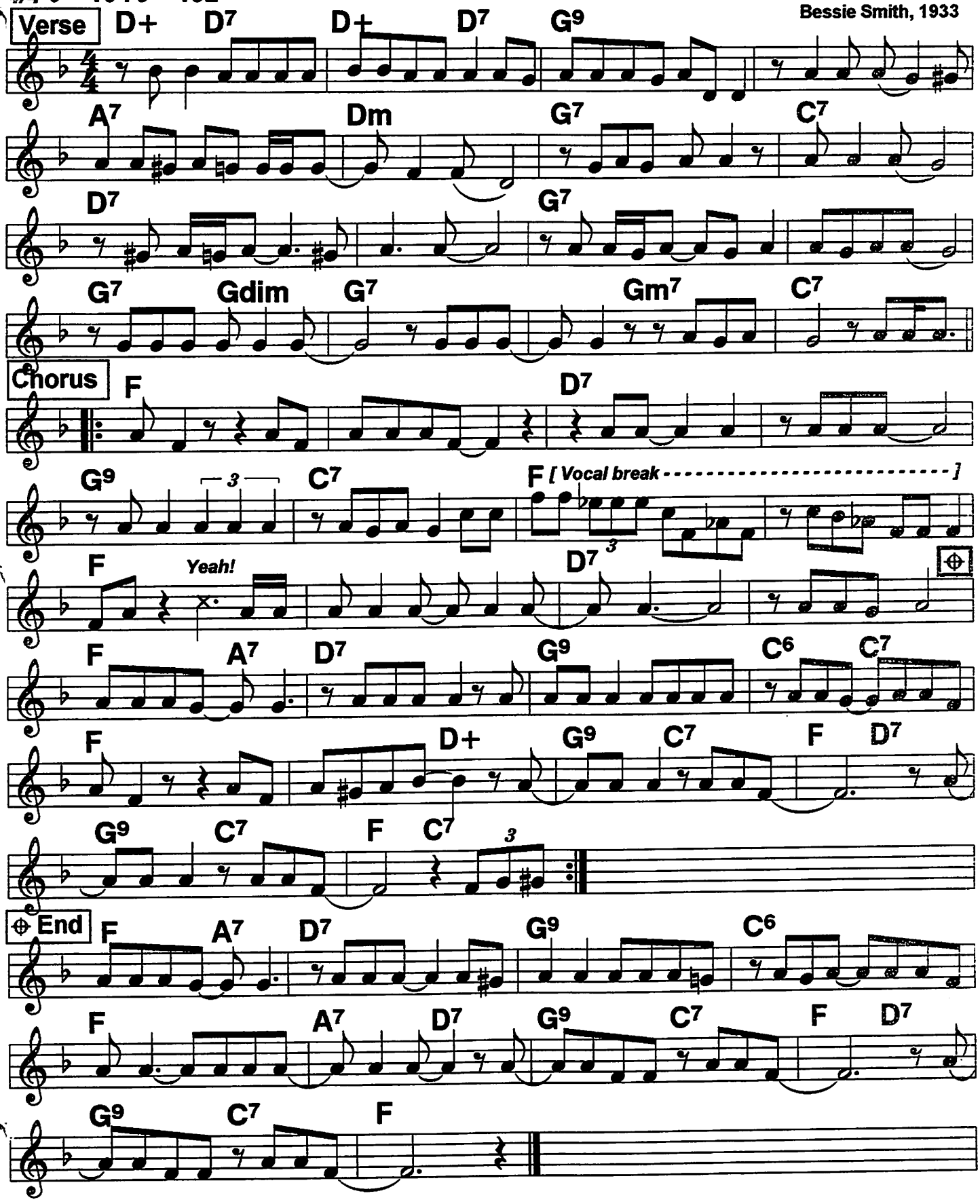
Gimme A Pigfoot And A Bottle of Beer

11/24/33 record. Pop novelty tune, can swing or boogie it

Bb Book

4/4 ♩= 104 ♩= 132

Bessie Smith, 1933



62 (Bb Book)

Golden Gate Stomp (1)

Really grabbed me at a festival; Jim sent his score, reviewed this sheet.

c. James Maihack, 1985

2-beat ♩ = 206

♩ = 190

High hat, play it thru' A

Tbn p-up

A

Tbn-Tuba

Tuba down an octave from Tbn

Horn pickups

G C B7

Tbn

Tuba

B

Pno 2X

Em B7 Em E7 Am E7 Am

B7 Em F#7 B7

Em B7 Em E7 Am E7 Am

F#7 B7 B+ B7 Em C7 B7 1. Em B7 2. Em D7

C

Solos

G G7/F E7 Am Am7/G F#7

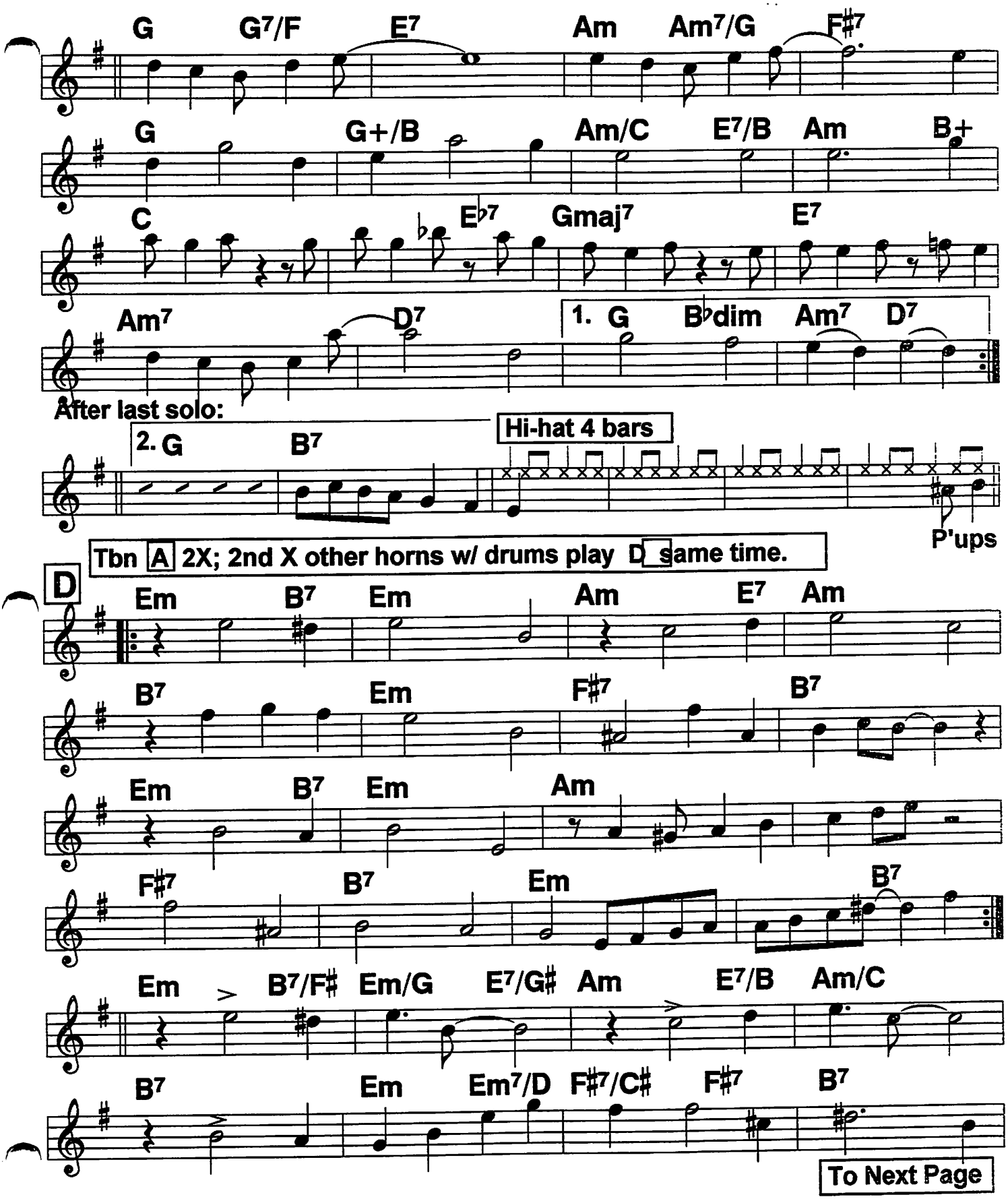
G G+ Am/C E7 Am

D7 G Gm

D E7 A7 D7 Ddim D7/A D7

Golden Gate Stomp (2)

Bb book



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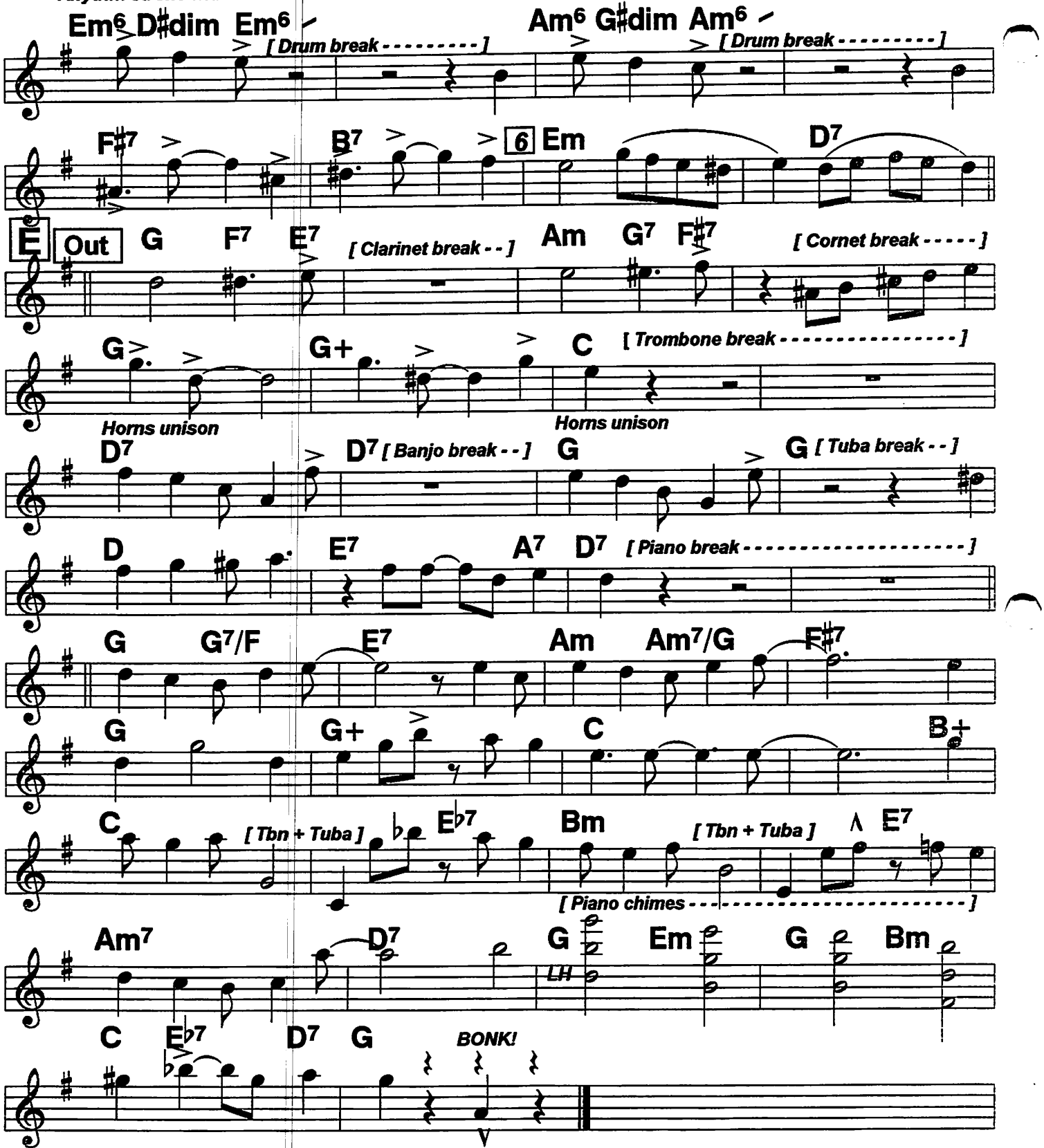
Golden Gate Stomp (3)

Rhythm stroke with the notes thru' bar 6



Routine: Hi-hat 4 bars, Tbn-Tuba-hi-hat A, band B; [optional piano solo on B]; C, solos on C; Hi-hat 4 bars, Tbn A, Tbn A while band plays D, E out

Good Time Flat Blues

Bb Book

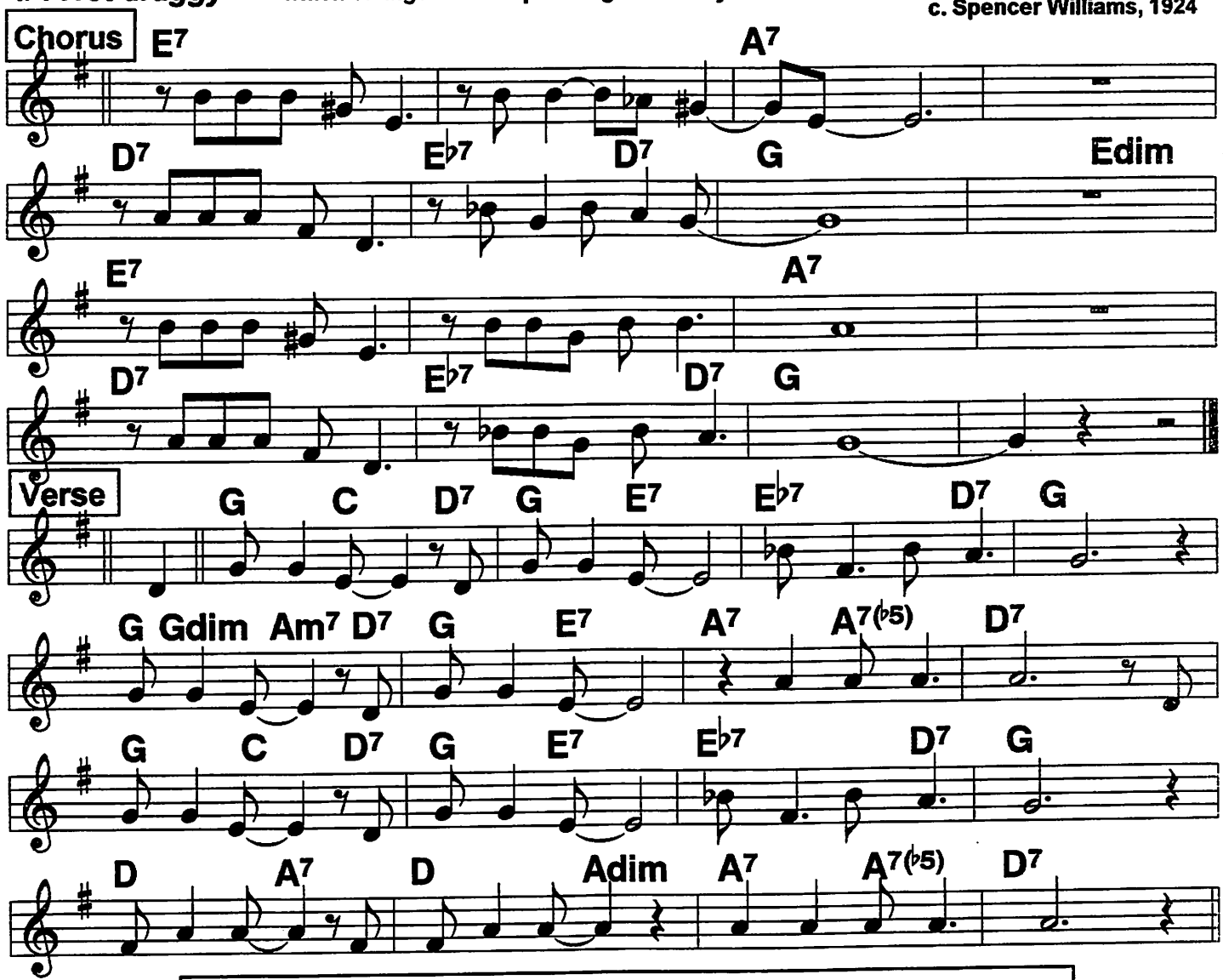
(Farewell To Storeyville)

♩ = 75 ♩ = 106 Kid Ory

4/4 Not draggy

Orig. Ab. MJ's the only early record, so using that melody. Kid Ory's 10/16/46 record has complete movie lyrics, which change notes & phrasing. Both vary from book.

Maggie Jones '24; movie "New Orleans" '47; c. Spencer Williams, 1924



Verse:
(Miss) Lizzie Green in New Orleans/ runs a good-time flat.///
Sellin' booze and singin' blues/ |down where she's at.// The
Other day, I heard her say/ "Things are gettin' tough.///
Now the cops done made me stop, oh my they treat me
rough.///

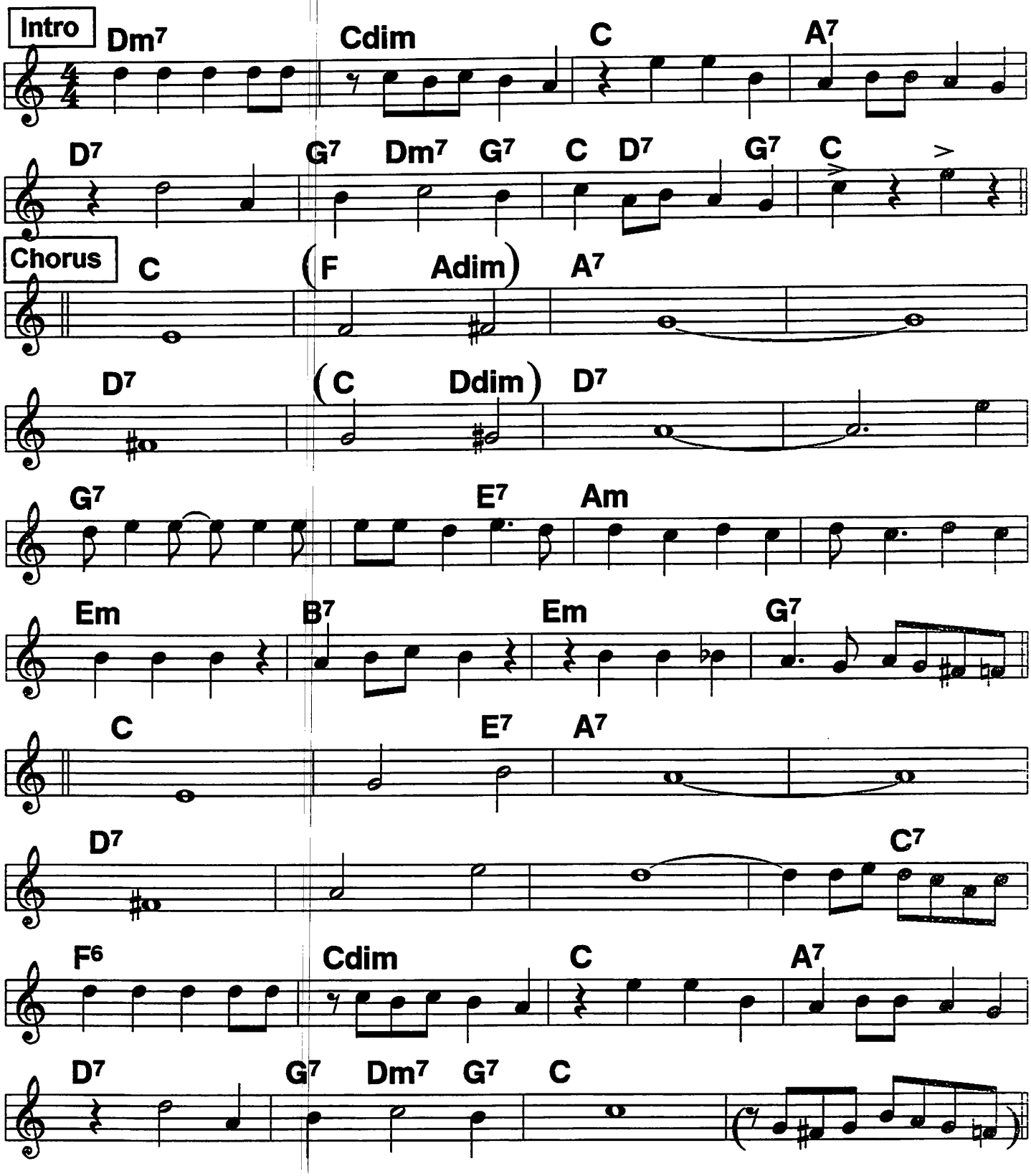
Chorus:
1. Can't sell no whiskey, I can't sell no gin./// ||||
Can't sell no whiskey, I can't sell no gin./// ||||
Ain't got no money to buy my winter coal./// ||||
Can't make a dollar to save my doggone soul./// ||||
2. I can't keep open, gonna close the shack./// ||||
I can't keep open, gonna close the shack./// ||||
The Chief of Police done tore my playhouse down./// ||||
No use in grievin', I'm gonna leave this town./// ////

Good Old New York (1)

From the1/4/40 record

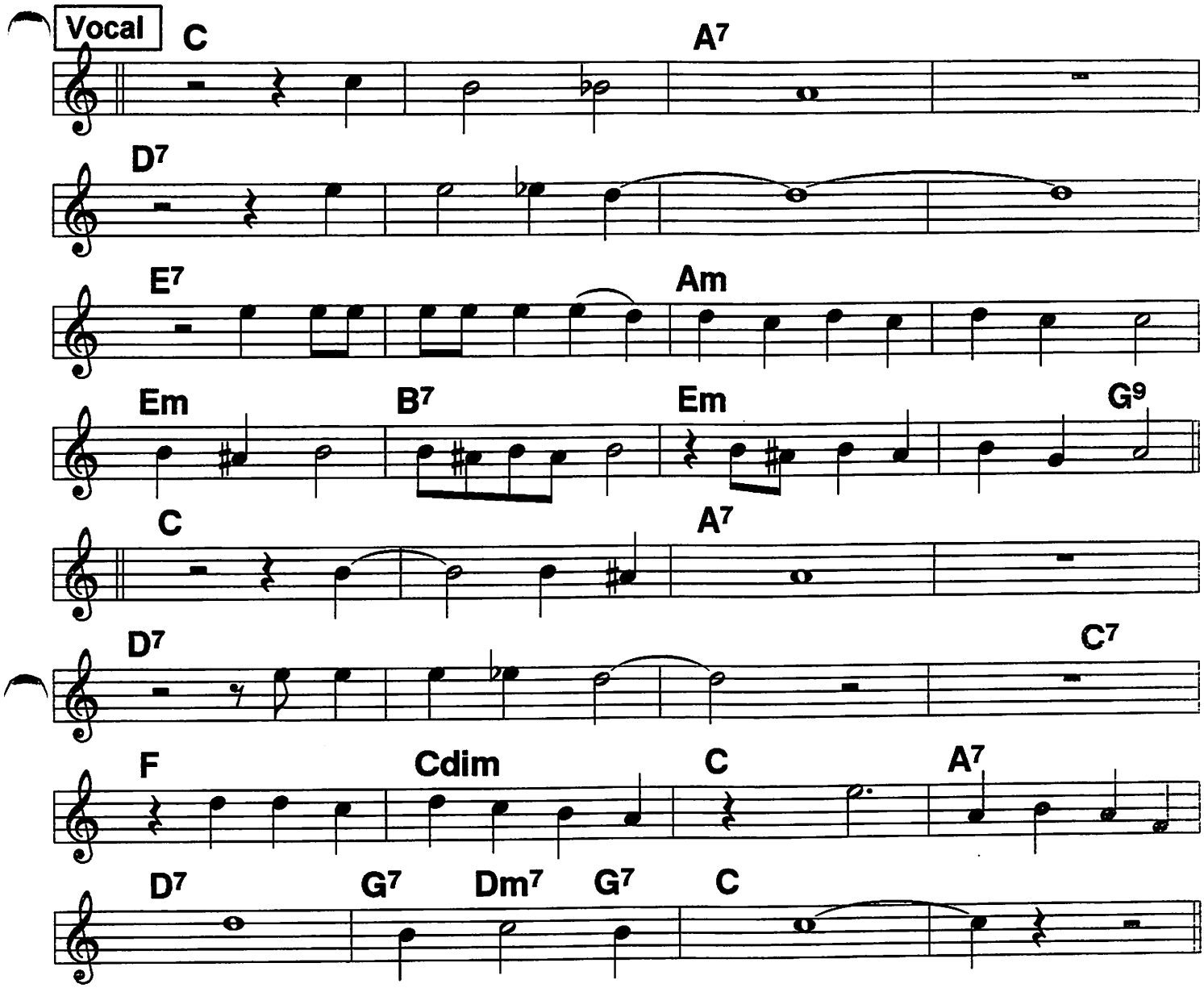
4/4 ♩ = 236

c. Jelly Roll Morton, 1939



Good Old New York (2)

Bb Book



|||Good old/ New/ York/// ////
|||It's nev-/er down //// ////
||We're gonna have a good time,
love me and the world is mine./
Life is (fawk??)/, bottle and a cork,/
|that's the way to spell New York./

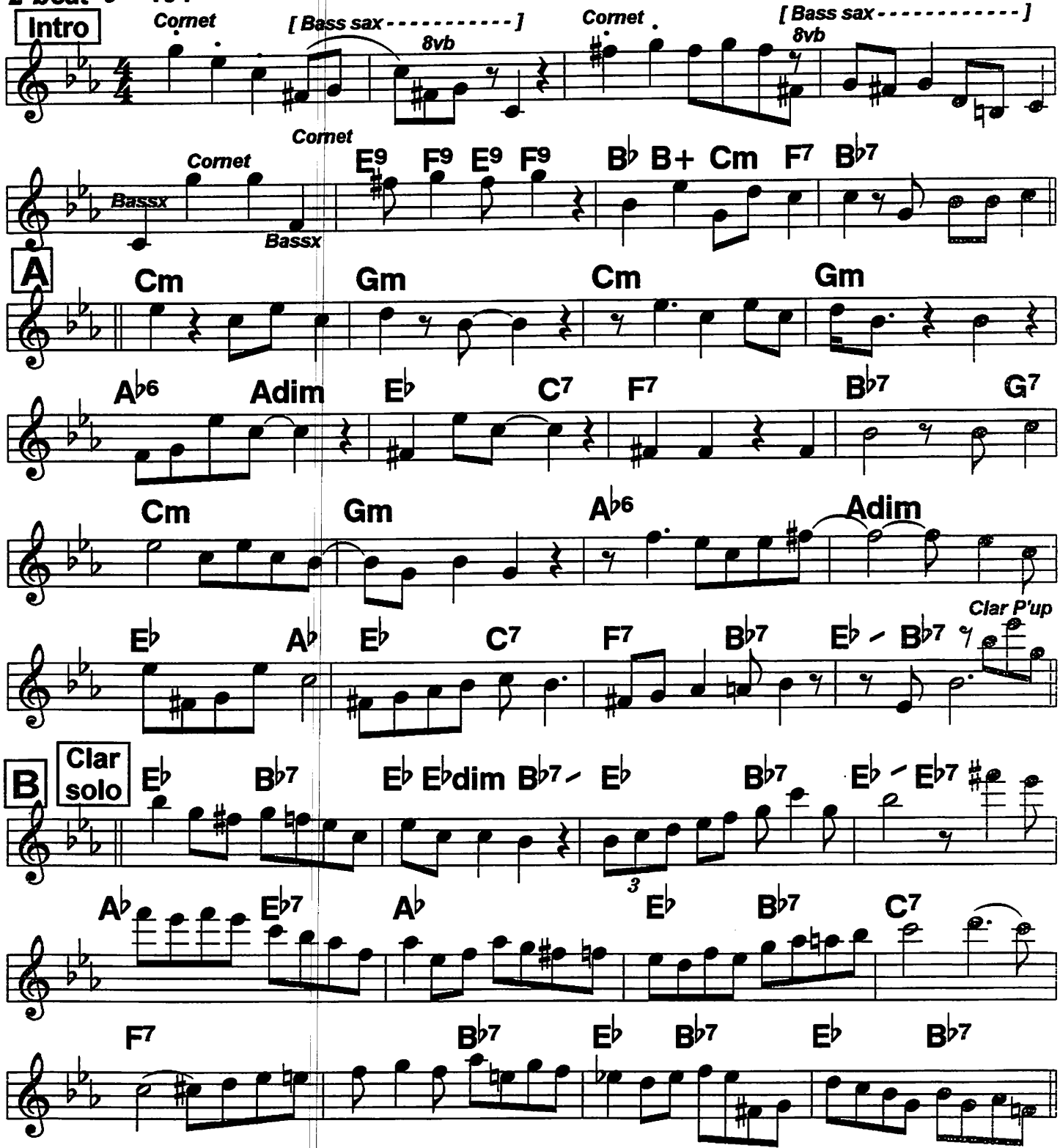
|||I will be there/// ||||
|||In my easy chair/ //|| ||||
|We'll have a good time baby, |// don't mean maybe,
In/// good old/ New York./// /|||

Bb Book

Goose Pimples (1)

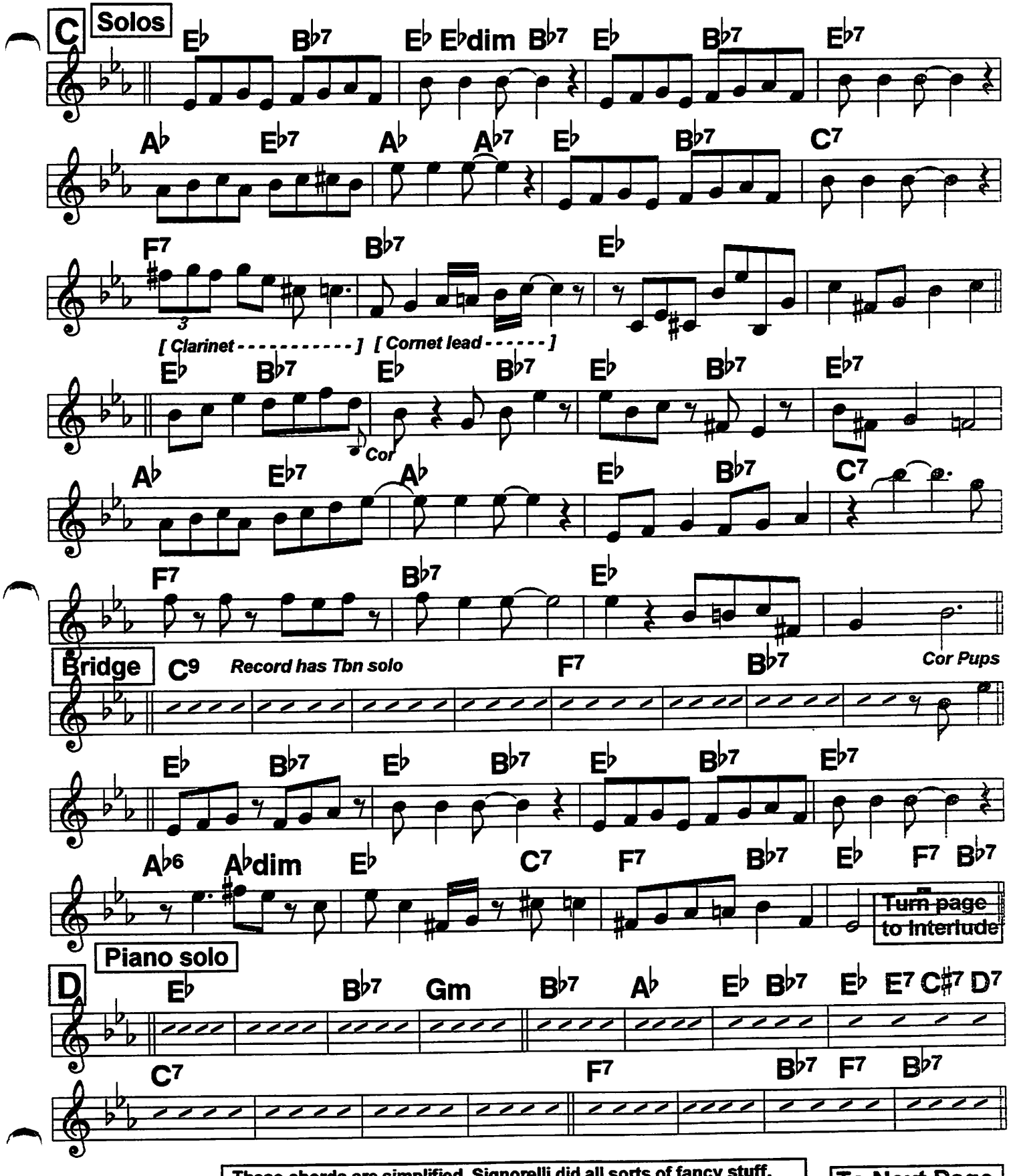
Bix '27; c. Fletcher Henderson, 1927

2-beat ♩ = 164



Goose Pimples (2)

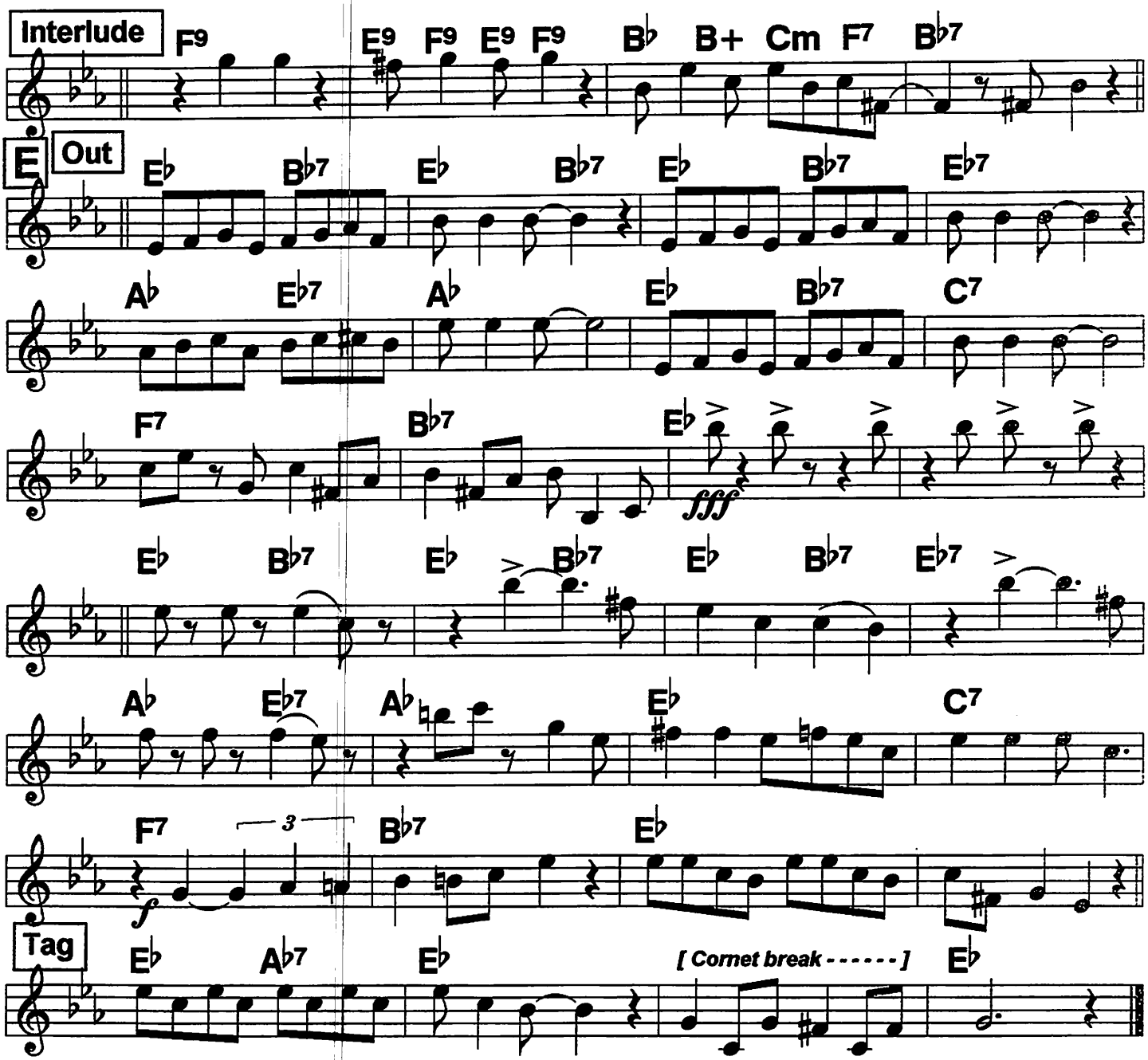
Bb Book



These chords are simplified. Signorelli did all sorts of fancy stuff.

To Next Page

Goose Pimples (3)



Routine: Intro, A, clar. solo B, C, solos on C, D, Interlude, E out, Tag.

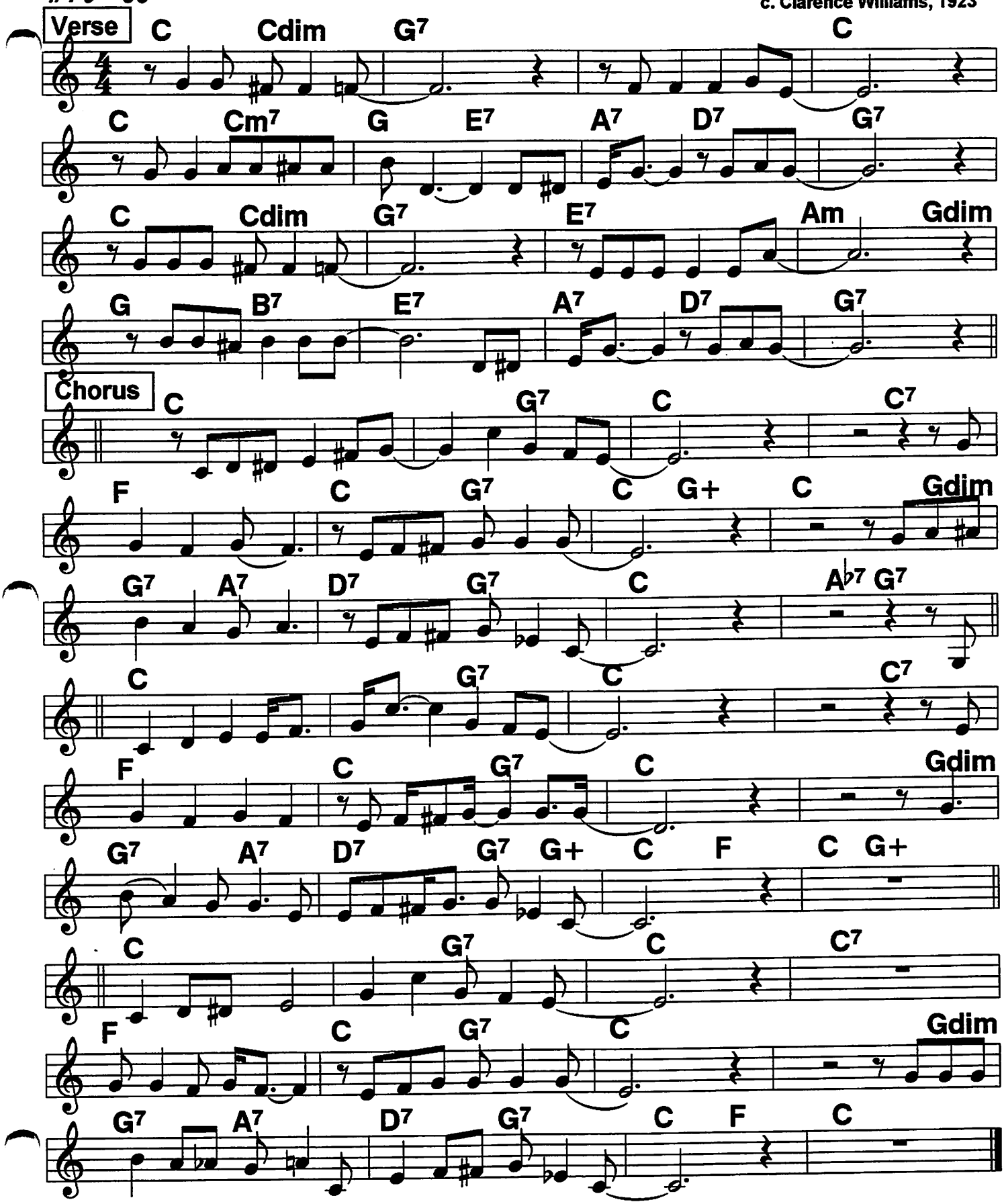
Gulf Coast Blues

Bb Book

2/16/23 record key. Orig. C.

Bessie Smith;
c. Clarence Williams, 1923

4/4 ♩ = 96



Bb Book

Got No Blues (1)

Hot 5; c. Hardin, 1927

4/4 ♩ = 146 *(See Tempo note p. 2)*

Banjo Intro F7 B♭ B♭m F G7 C7 A♭+

A **Solos** F F+ D7 G7 C7 F F+ D7 G7 C7 *Cor PU*

Tbn *Tbn*

F G7 C7 C+

F F+ D7 G7 C7 Dm B♭ G7

[Break]

F D7 G7 C7 F

B **Out** F F6 F+ D7 G7 C7 F F+ F6 D7 G7 C7

F G7 C7 F

Hit it!!

F F+ F6 D7 G7 C7 Dm B♭ G7

Ending: Slow

F D7 G7 C7 F *Ritard*

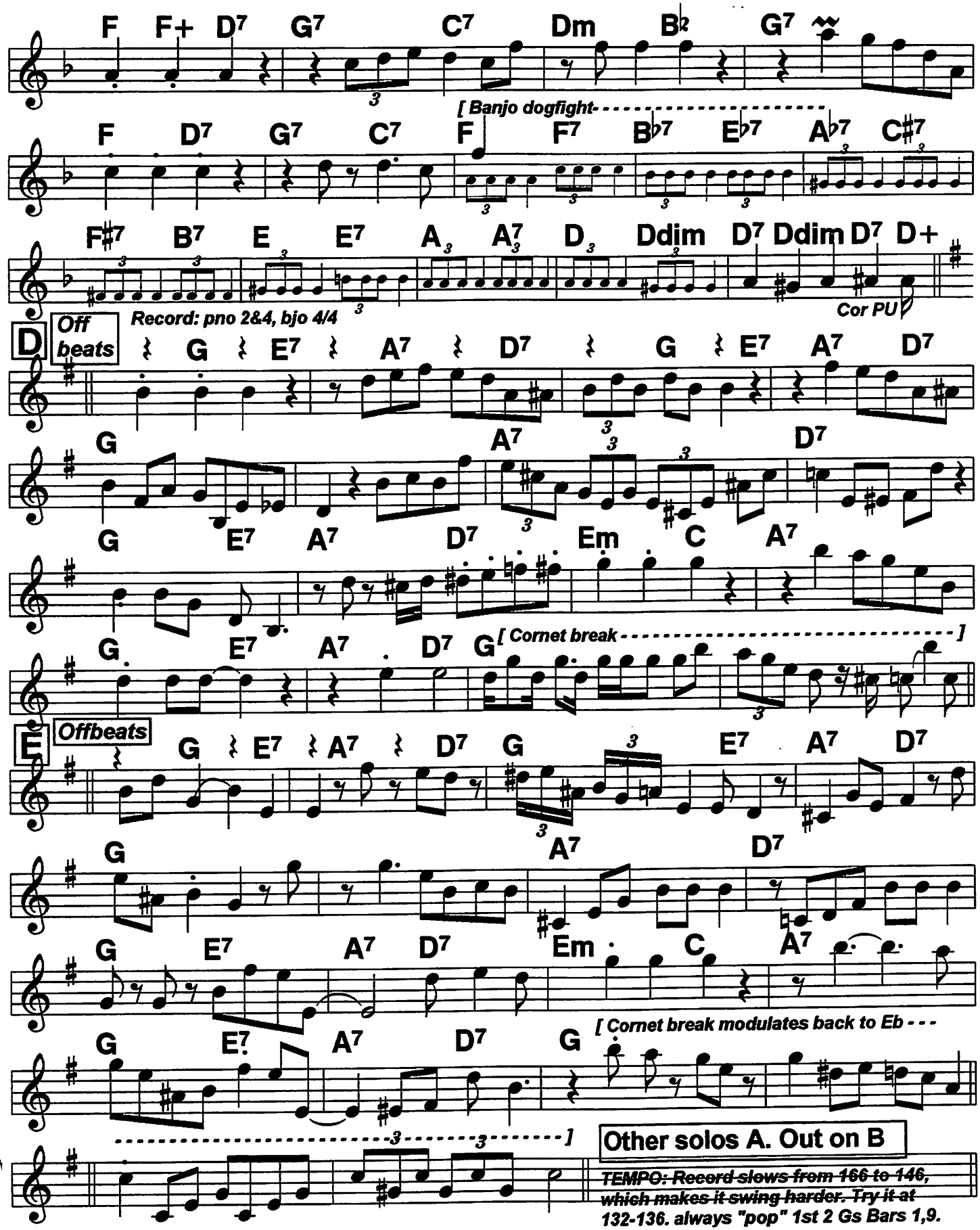
F

Routine: A, B are all you need. C D E are LA solos.
Record: Intro A C, Bjo dogf; Cor. D E; Solos A; B out

C F F+ D7 G7 C7 F F+ D7 G7 C7

F G7 C C+

Got No Blues (2)

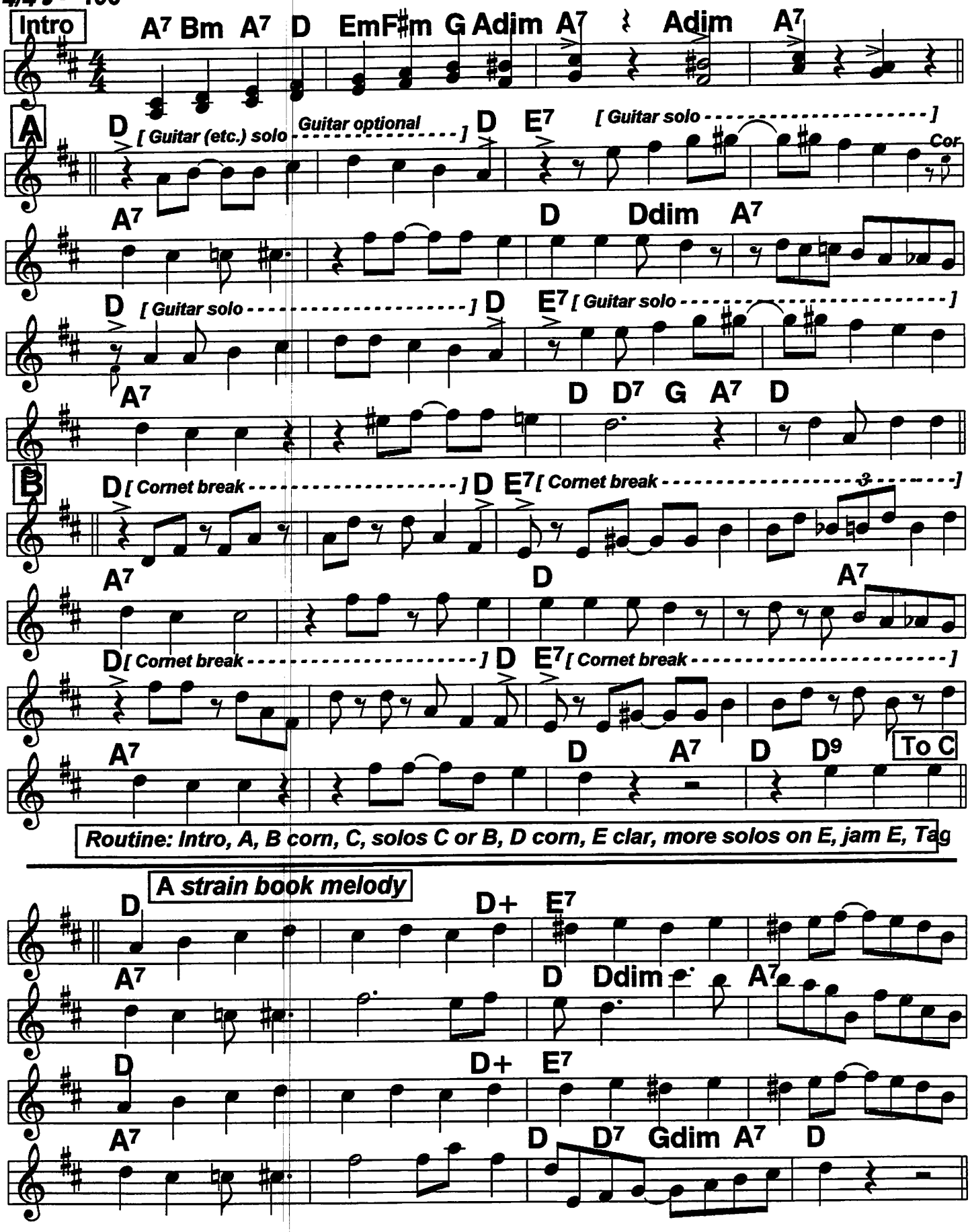


Bb Book

Grandpa's Spells (1)

c. Jelly Roll Morton, 1923

4/4 ♩ = 190



Routine: Intro, A, B corn, C, solos C or B, D corn, E clar, more solos on E, jam E, Tag

A strain book melody

Grandpa's Spells (2)

Bb Book

C Solos

Tbn-Bass solo on B

E7 A7 D Ddim

[Break]

A7 D

E7 A7 D B7

Em7 F#7 Bm B7 E7 A7 1. D A7

2. D D7

Cornet

D G Ddim D7 G Ddim D7

G7 C A7 D7

G Ddim D7 G Ddim D7

G7 C A7 D7 G

E Clarinet lead 1st X

G6 slur Ddim D7 G6 slur Ddim D7

G7 C A7 D7

slur

G6 slur Ddim D7 G6 slur Ddim D7

G7 C B♭dim A7 D7 1. G

2. G

Guitar tag

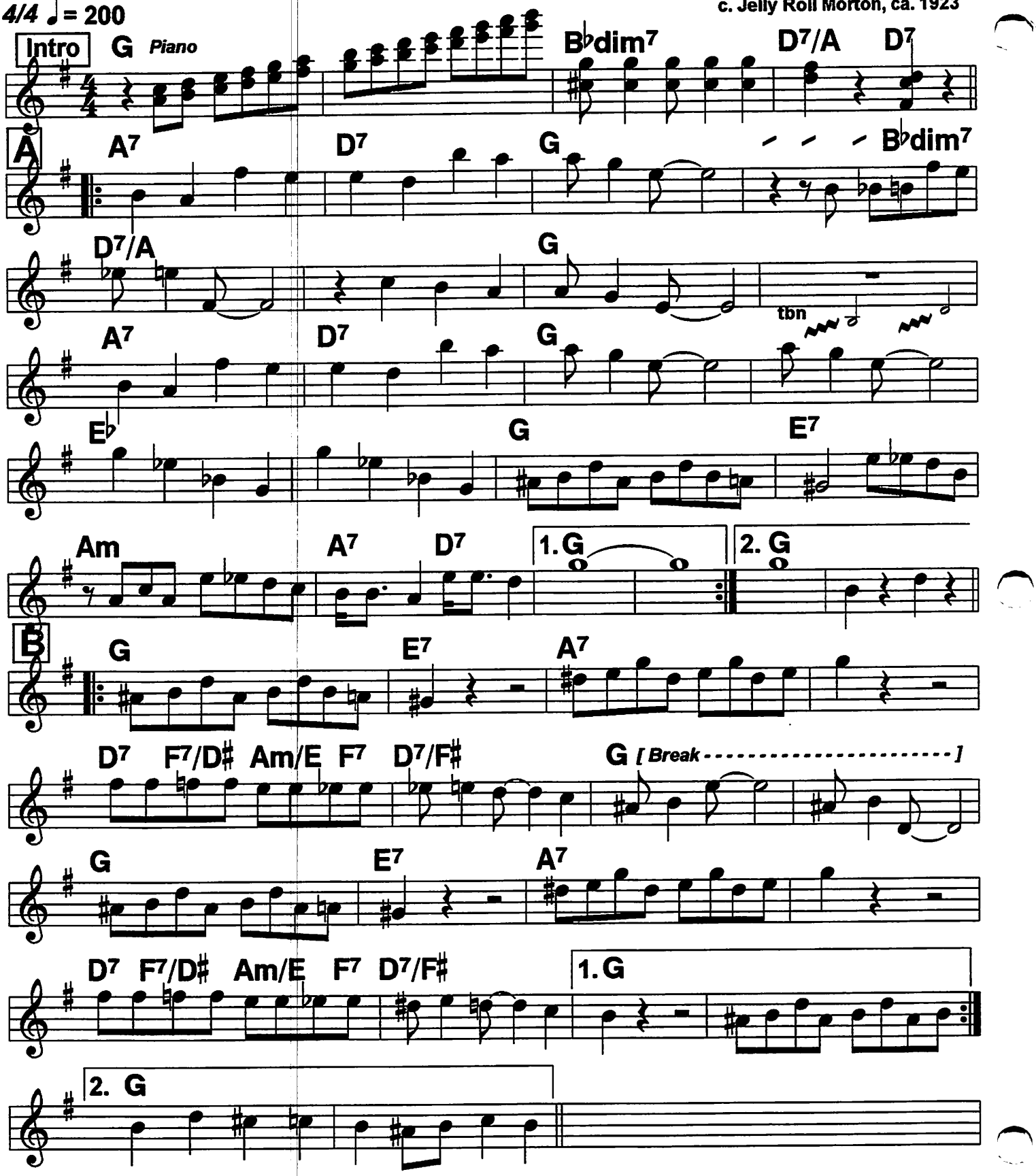
G

Bb Book

Ham And Eggs (Big Fat Ham) (1)

Based on copyright sheet. Play along w/ 3/13/28 Johnny Dunn record w/JRM

c. Jelly Roll Morton, ca. 1923



Ham And Eggs (Big Fat Ham) (2)

Bb book

Solos

C

A7 D7 G B♭dim7

D7/A G

tbn

A7 D7 G

E♭ G E7

Am A7 D7 G G7/D

D

C C♯dim7 G7/D C C♯dim7 G7/D

C E/B B7/F♯ E G7/D

C C♯dim7 G7/D C C♯dim7 G7/D

C C7/B♭ F/A F/G♯ D7/F♯ G7 3

1. C E♭dim7 G7/D G7

2. C

Routine: Intro, A A, B B, Solos on C, D D
Record has C pno solo, and a clar solo between the 2 Ds

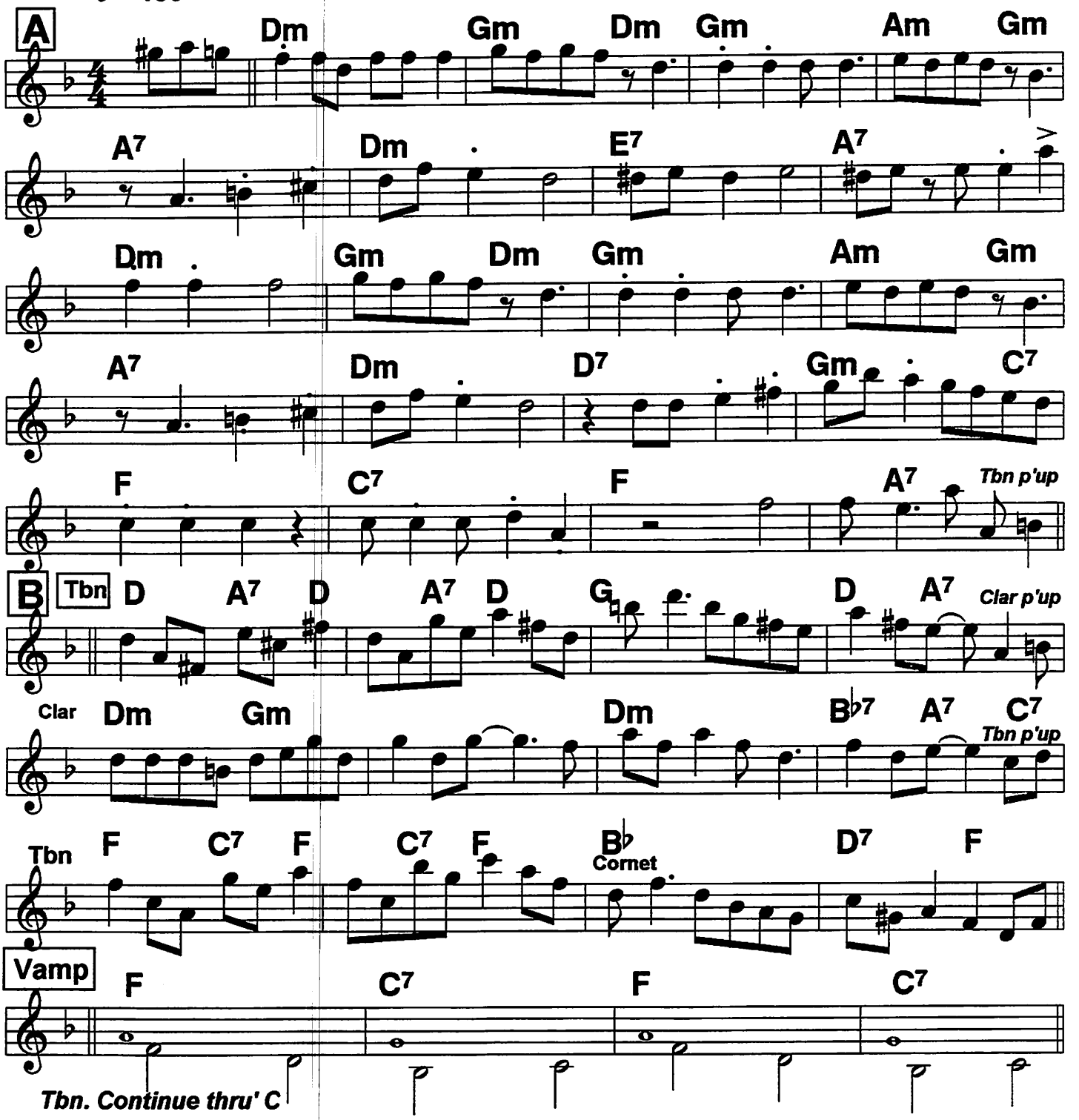
Bb book

Harlem Twist (1)

From Red Nichols Orch. record, 6/21/28. This sheet doesn't recreate the record, but organizes the salient strains for playability.

c. Fud Livingston, C. Morehouse, 1928?

2-beat ♩ = 180



Harlem Twist (2)

Bb Book

Solos *1st X on record is worthless wordless vocal.*

C

Vamp F C7 *Cor* F C7

Tbn, throughout C

F C7 F C7

Vamp F C7

Clar. solo

A E7 A E7

A E7 A C7

Interlude

F C7 F C7 F B♭

F C7 F B♭ F A7

To A (solo), B

Ending

F C7 F C7 F F

Intro

C C6

E B7 E B7 E7 A7

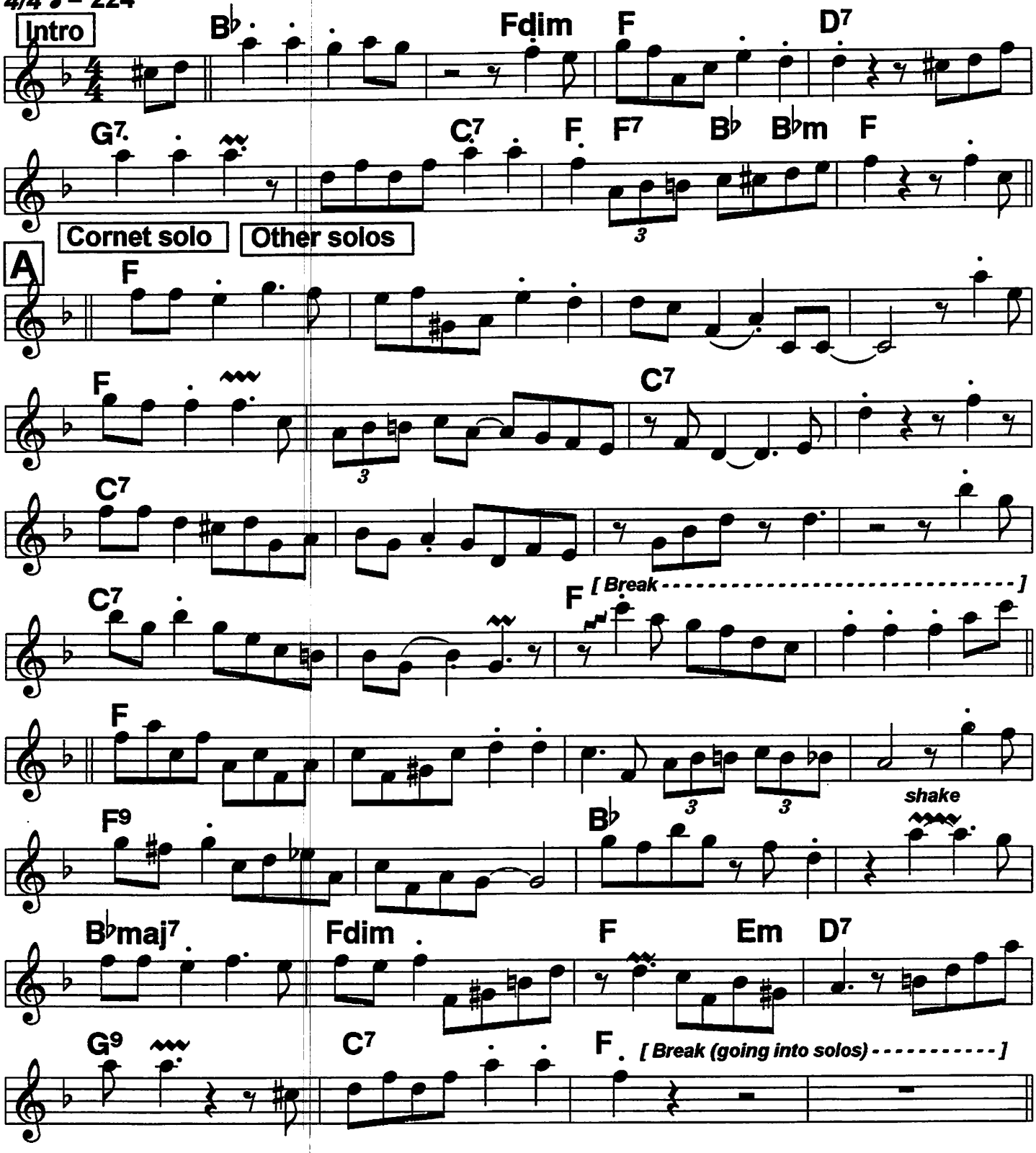
Tbn

Routine: Intro A B, vamp, C nX, Interlude, A (SOLO) B, C w/written notes, Interlude thru' ending.

71 Bb Book Hotter Than That (1)

Armstrong Hot 5 '27

4/4 ♩ = 224



Routine: Intro, Cornet solo, clarinet, other solos, [on record LA scat & guitar duet w/ Lonnie Johnson 32 bars at tempo, A chords; then trade 2s 16 bars at half time], final solo, cornet plays out.

Hotter Than That (2)

Bb book

Last solo

F

F C7

C7

C7 F [Cornet break -]

Out Cornet F

F7 B♭

B♭ [Break - - - - - - - -] Fdim [Break - - - - -] F [Break - - - - - - - - -] D7 [Break - - - - - - - - -]

G9 Gm7 C7 F. [Guitar break - - - - - - - - - - -] Cor

Tag Cornet (F) Guitar

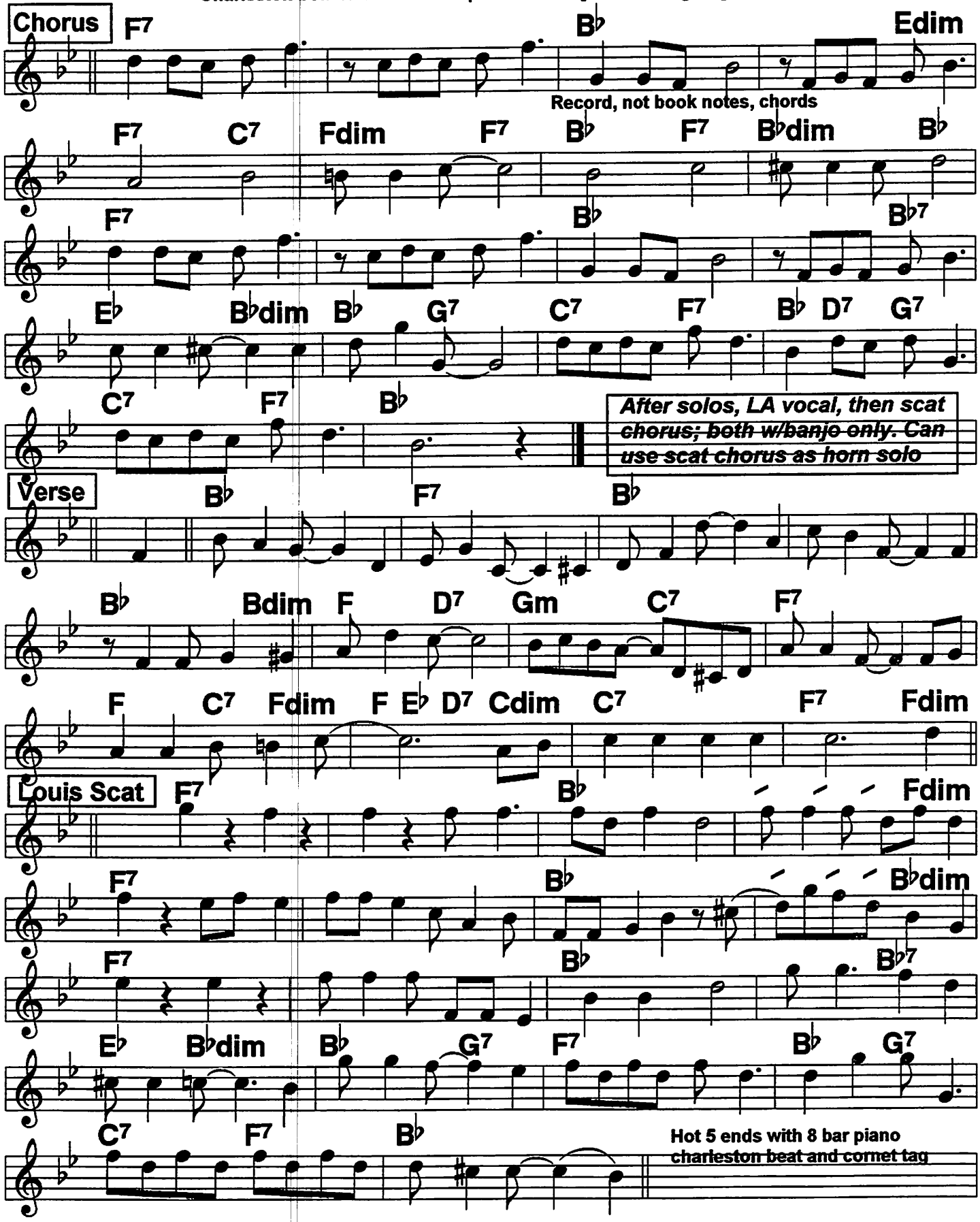
Ddim

Heebie Jeebies

4/4 ♩ = 168

Pop tune. Last 2 lines of v. different from record. Hot 5 pno 8-bar Intro: Charleston beat Eb7 Eb7 Ab Ab | Eb7 Eb7 Ab [7 beat Tbn gliss]

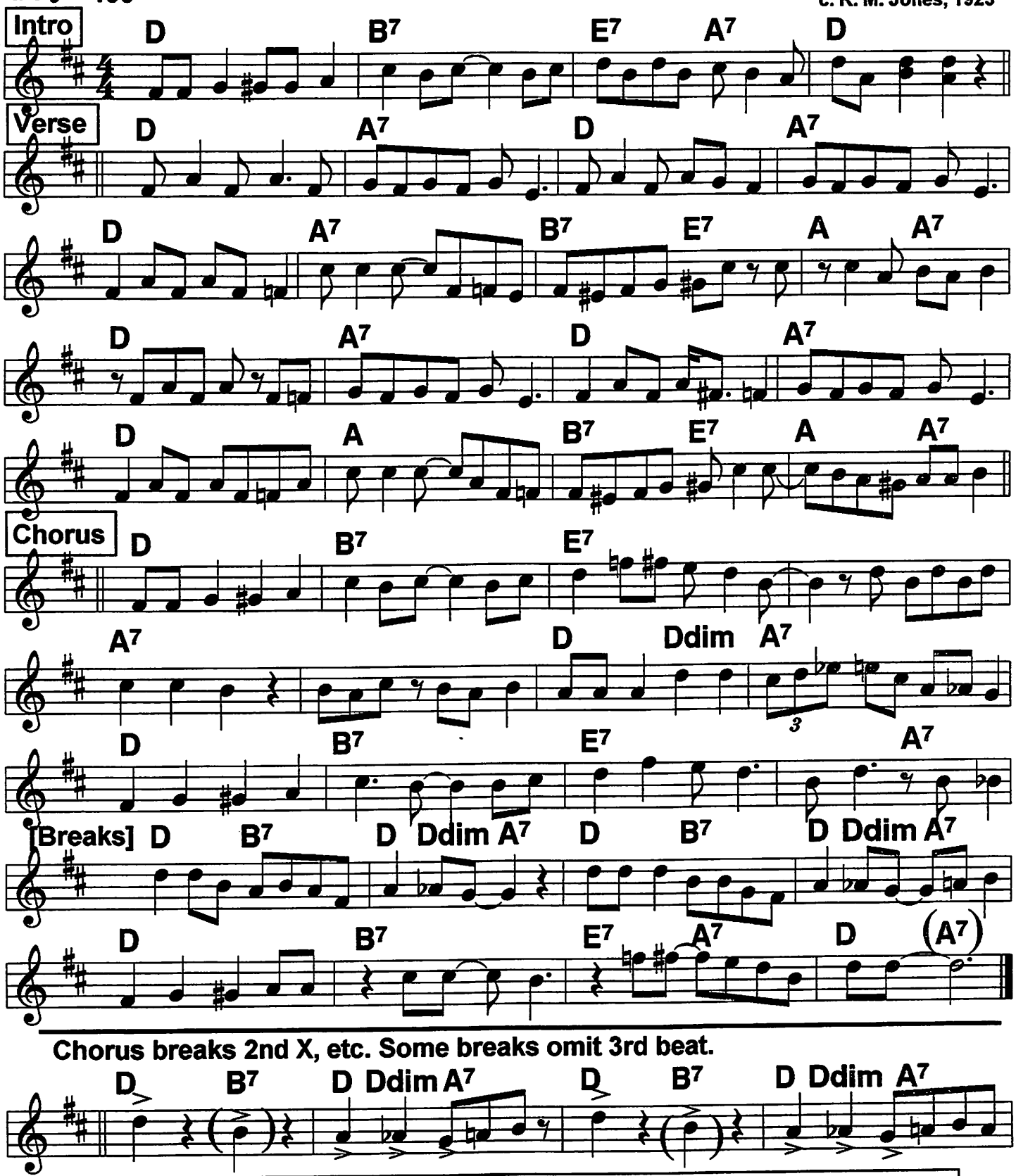
Armstrong '27; c. Atkins, 1926



I Ain't Gonna Tell Nobody

King Oliver '23;
c. R. M. Jones, 1923

4/4 ♩ = 190



Chorus breaks 2nd X, etc. Some breaks omit 3rd beat.

Routine: Intro, V, C C, V, C n X, extended ending. The melody is fairly consistent, but impressionistic, so you can phrase or simplify it freely.

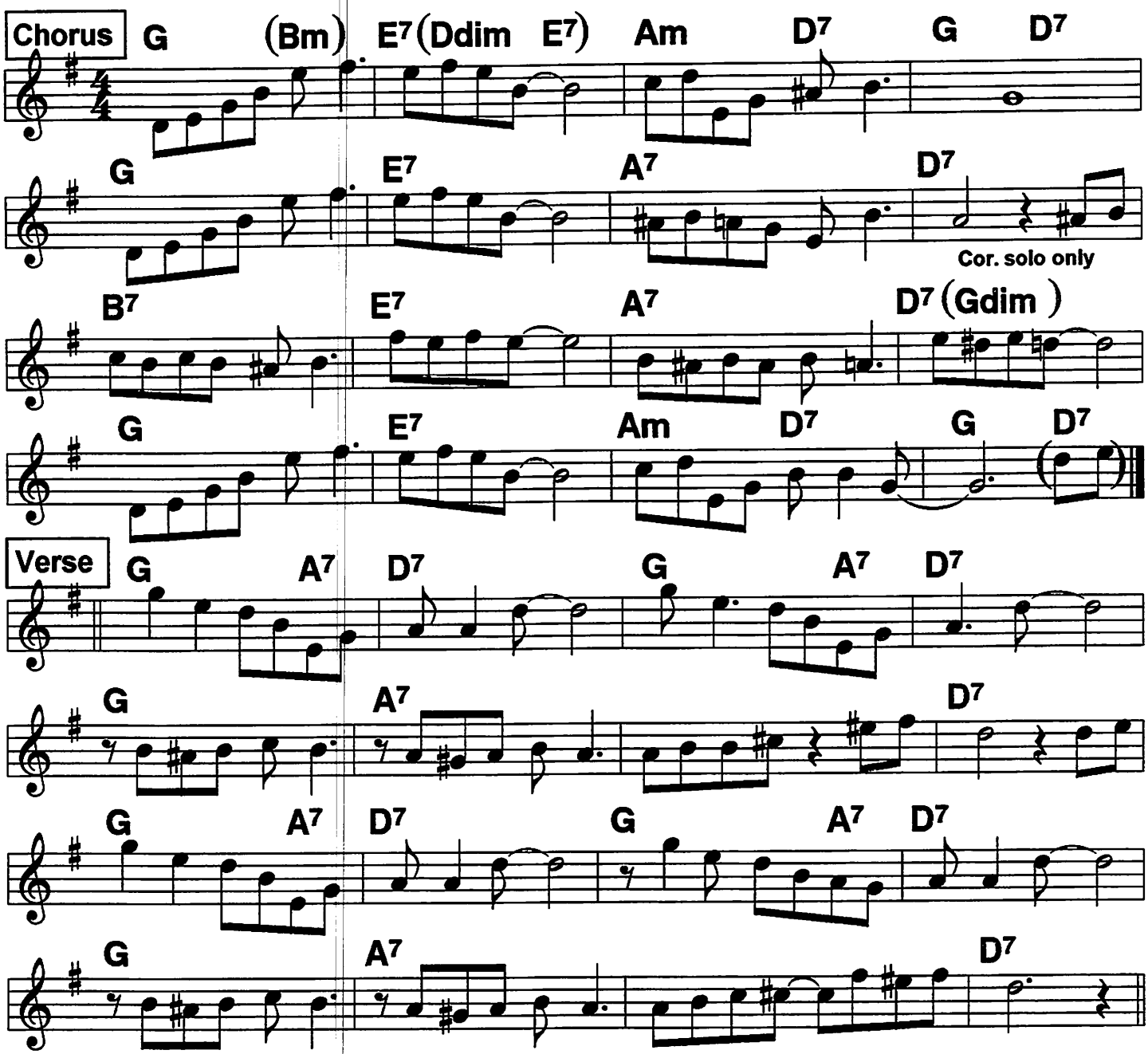
Bb Book

I Can't Say

Adapted from the 7/14/26 New OrleansBootblacks record

Johnny Dodds; c. Lil Armstrong, 1926

4/4 ♩ = 104



The line 1 (chords) (are also in 2, 4) are only played 1st X on the record. I consider them optional.

The **(Fdim)** ***in line 3 bar 4 on the record is only in the cornet solo; it was either previously arranged, or the band picked it up very quickly. There's no reason the other soloists can't use it too. I know one band that uses it throughout.***

Idolizing

Bix w/Goldkette; c. 1926

2-beat ♩ = 210

Chorus

G D7 Gdim G E7 E+ E7

A7 E♭dim Edim C♯7

D7 Gdim Ddim D7 Am7 D7 D+

G B7

E7 E+ E7

Am Bm D7

G D7 Gdim G E7 E+ E7

A7 D7 G

Verse

G D7

D7 C(add9) D+ G Ddim D7

G Gm6 D B7

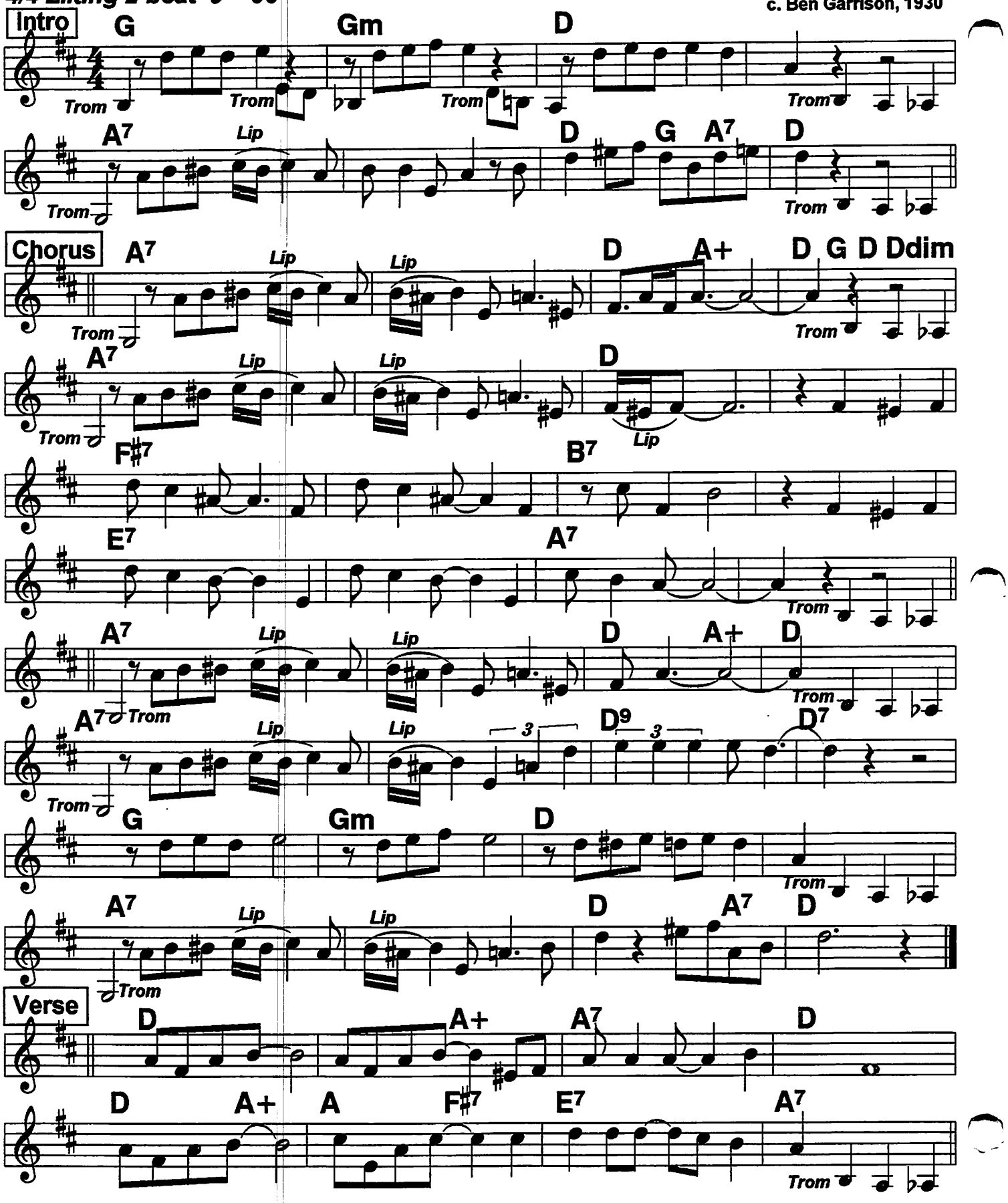
A7 E♭+ D7 Ddim D7

Bb Book If Someone Would Only Love Me

4/4 Lilting 2-beat ♩ = 90

Adapted from the 3/5/30 record and book.

Red Hot Peppers '30;
c. Ben Garrison, 1930



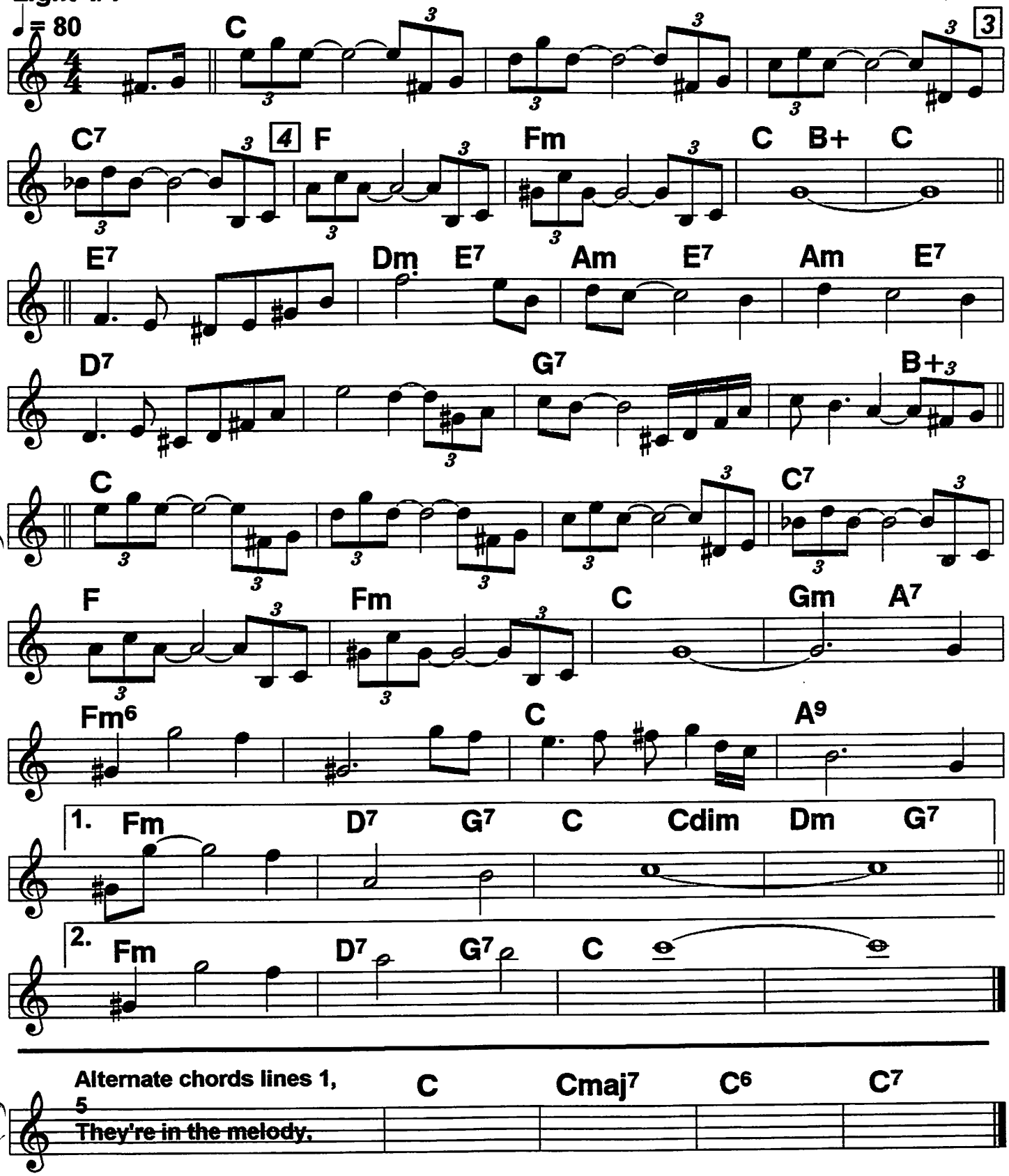
If You See My Mother

(Si Tu Vois Ma Mere)

From 1/18/52 record, Bechet w/Claude Luter Orch. Sheet music is Ab. Some decorations omitted to clarify melody. Phrasing differs between the 2 choruses

Light 4/4

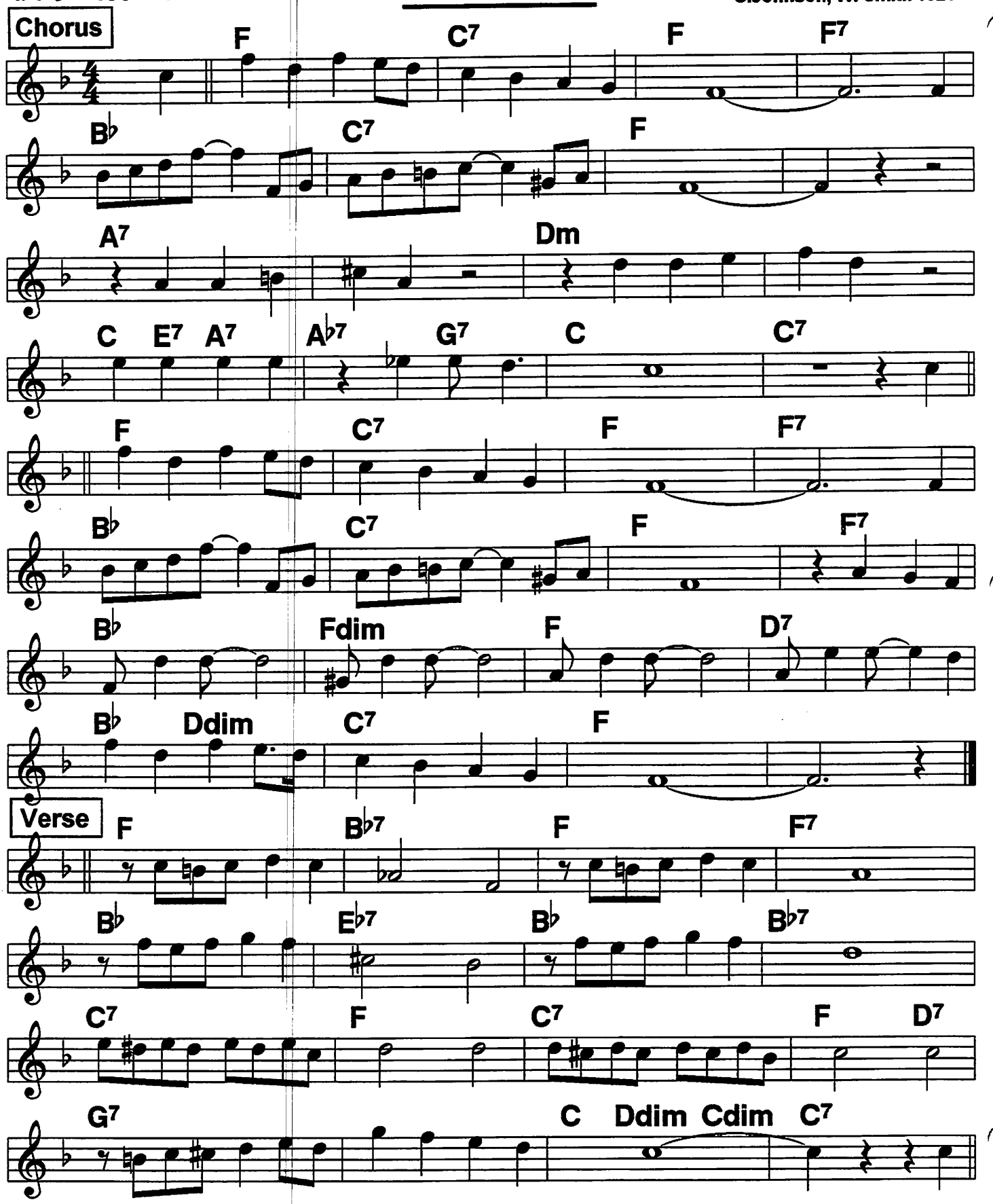
c. Bechet, 1952



78 (Bb Book) I'm Going Away To Wear You Off My Mind

4/4 ♩ = 190 Pop tune. Book melody

King Oliver '23; c. L.Smith, ClJohnson, W. Smith 1921

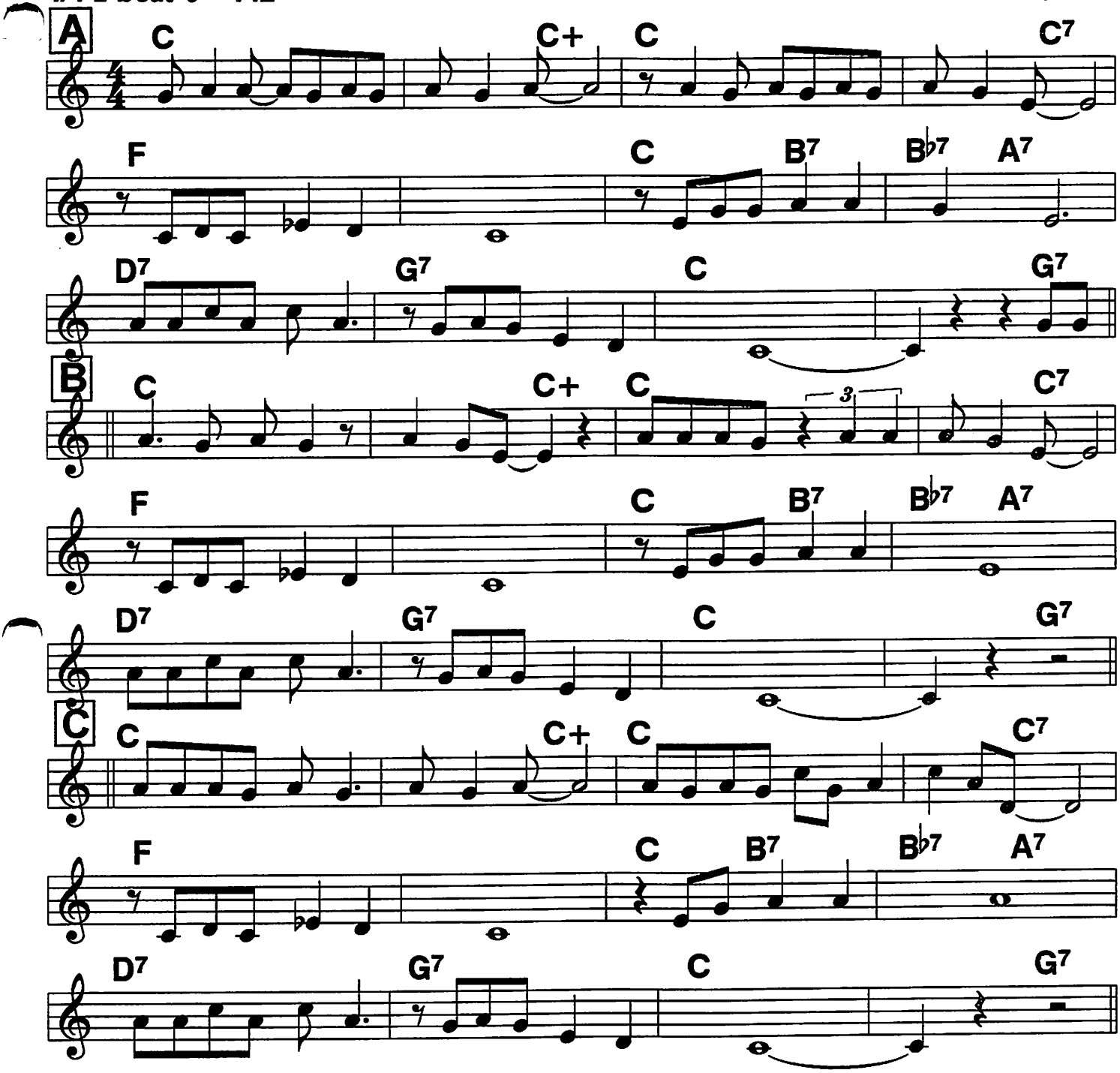


I'm Wild About That Thing

From 5/8/29 BS record, which has 5-7 verses

Bessie Smith;
c. S. Williams, 1932

4/4 2-beat ♩ = 142



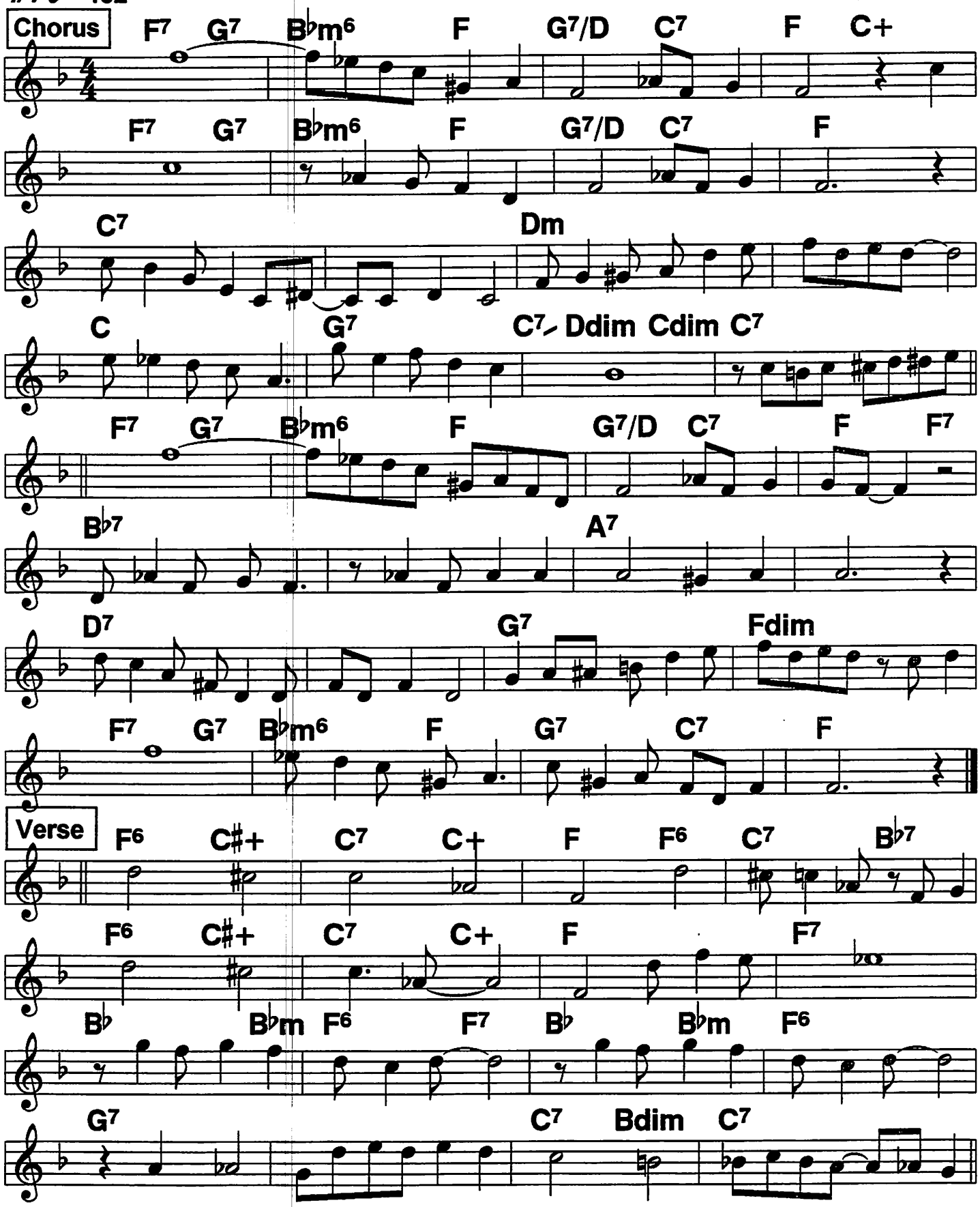
80 I'm Gonna Stomp Mr. Henry Lee (1)

Bb Book

Adapted from the Eddie Condon Hot Shots record of 2/8/29

4/4 ♩ = 182

c. Jack Teagarden, 1929

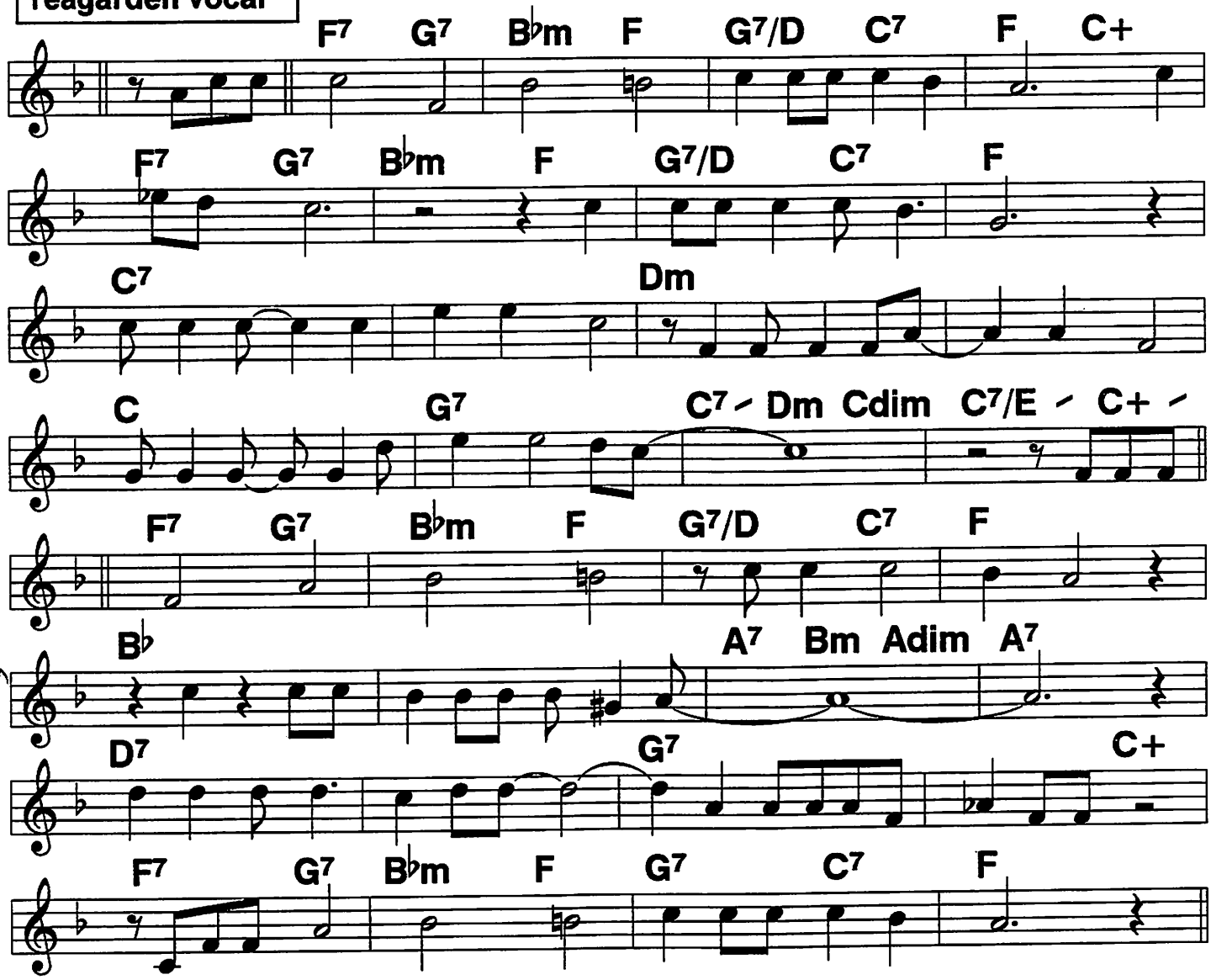


I'm Gonna Stomp Mr. Henry Lee (2)

Bb book

A good tune, fun for the rhythm section due to the chords.
Play the vocal instrumentally for variety.

Teagarden vocal



(I'm gonna)Stomp,/stomp,/ stomp,/ stomp,/
stomp Mister Henry Lee.// And
When I stomp,// |that tune won't let me be./// ///|
When they play that low down bass,/ get the fever in my face,/
I just shake like a leaf on/ a tree./// ||I wanna

Stomp,/ stomp,/ stomp,/ stomp,/ when they play/ that swing./|
|That's what I need/ more than any- thing./// ///|
When that jazz band, they begin,/
/that's on me like a quart of gin, I'm gonna
Stomp,/stomp,/ stomp,/ stomp,/ stomp Mister Henry Lee.//|

Routine: Verse Chorus, solos on C, (Verse?) Vocal, solo, C melody, C jam

Bb Book

Imagination (1)

2-beat ♩ = 116

Trombonist Miff Mole's Molers record w/Red Nichols, 8/30/27.
Charleston Chasers also recorded it 9/8/27

c. Fud Livingston, 1927

Intro

A Trom-bone

F E♭7 C♯7 C7 F6 Bdim

C9 F [Trombone break -]

F E♭7 C♯7 C7 F6 F7

C♯ B7 A7 A♭7 C♯ B7 G7 C7

F E♭7 C♯7 C7 F F7

B♭6 A7 A♭m7 G F6 D7 G7 C7

F E♭7 C♯7 C7 F C7 Gdim F

Cornet

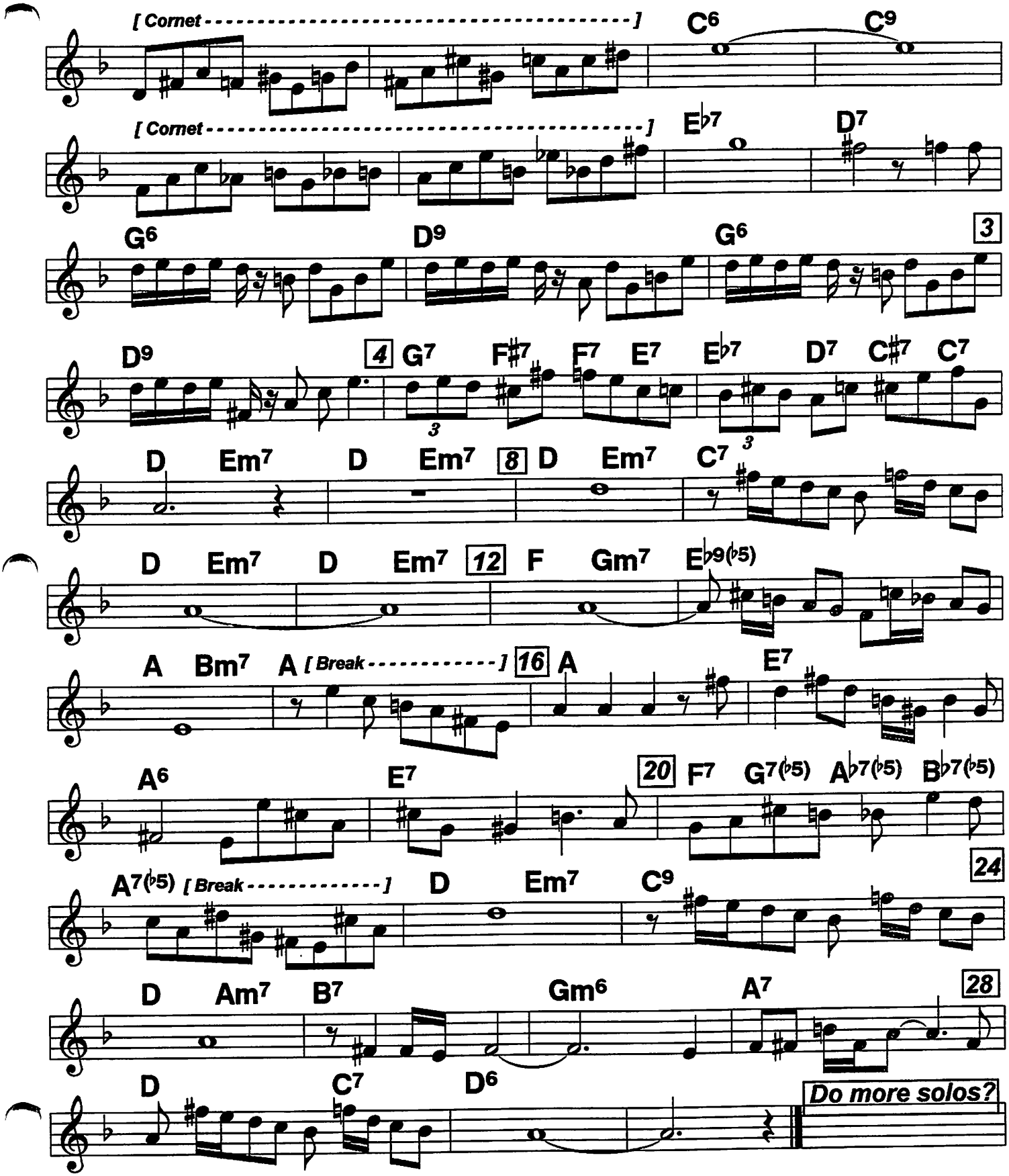
B F E7 E♭7 D7 Edim [Bass Sax break - - - - - - -]

[Piano break]

Gm C7 F A7 Adim A7 Adim A7

Imagination (2)

Bb Book



Bb Book

Jazz Lips (1)

Hot 5 '26; c. Lil Hardin, 1926

4/4 ♩ = 213

Intro (C) [Trombone break - - - -] (G) [Cornet] [Trombone break - - - - -]

A7 D7 G D7 G D7 G

A G Em A7 D7 G

G Em A7 D7

G Em A7 D7 G

Am6 A♭m6 Gm6 F♯m6 Fm6 Em6 D7

Cor Tbn Clar

B Cor G [Trombone break - - -] Cor. G [Trombone break - - - -]

Cornet G7 Am

Am [Trombone break - - - -] [Trombone break - - - -]

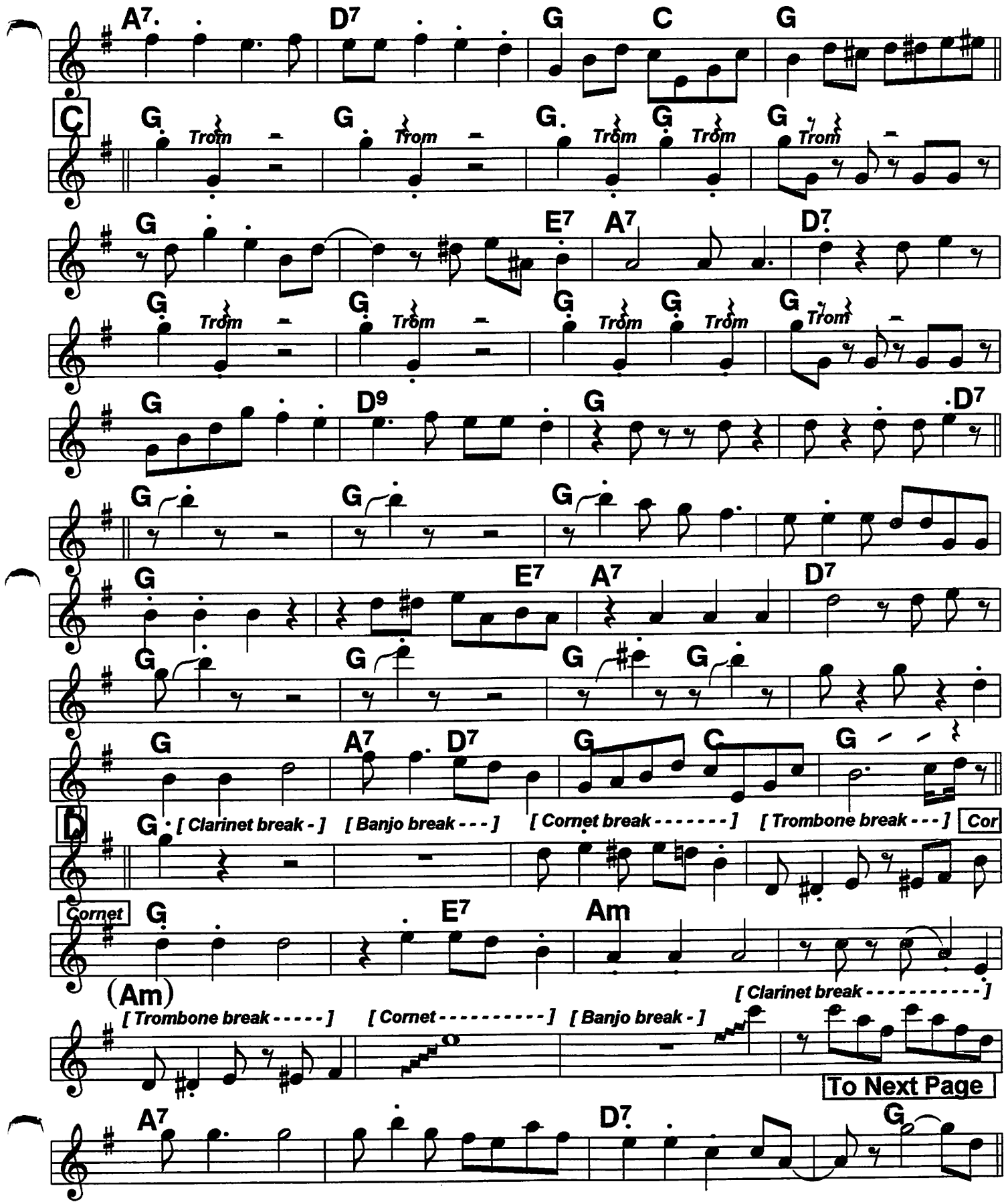
A7 D7 Am D7

G [Trombone break - - - -] Cornet [Trombone break]

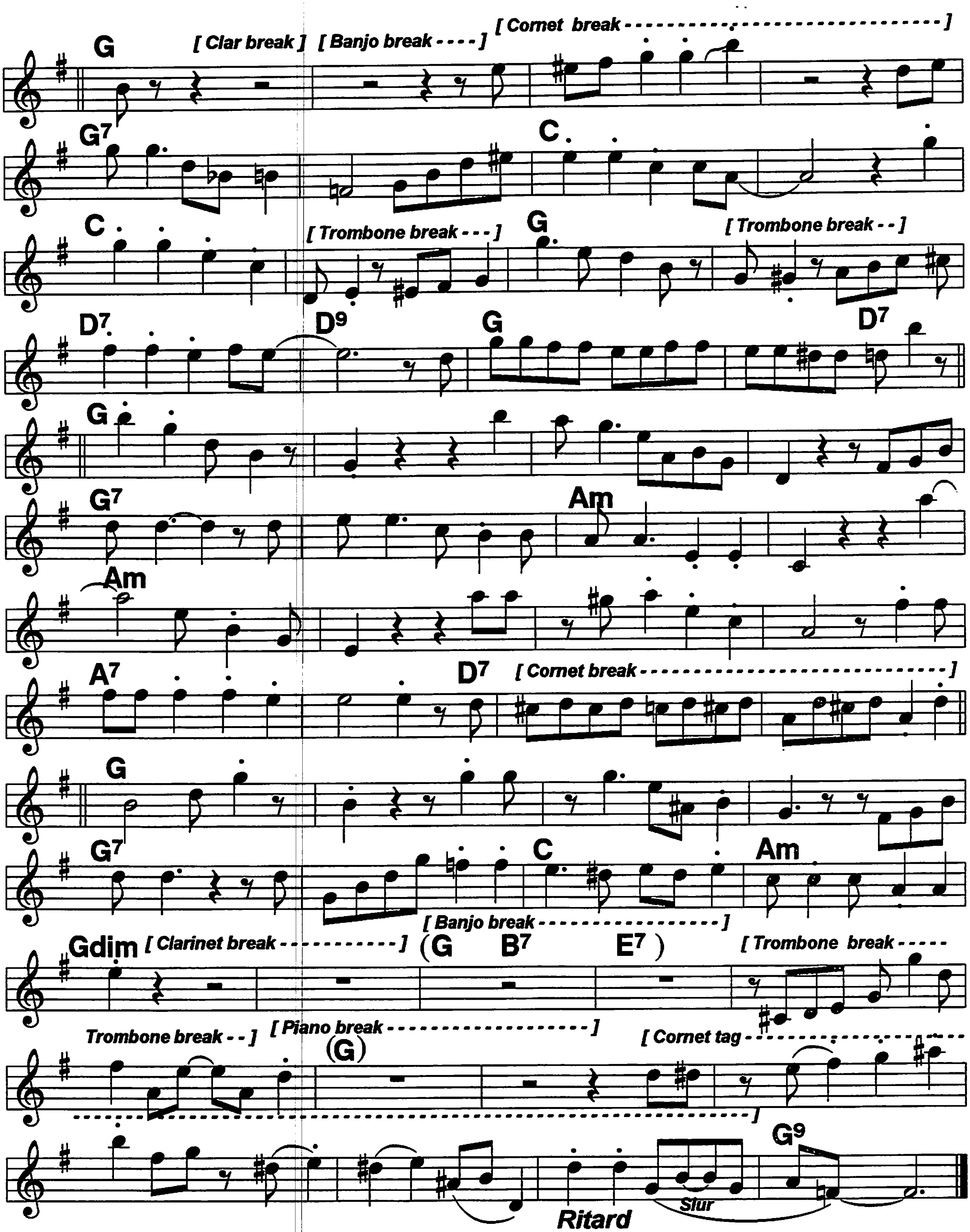
Cornet G7 Am Cor

Am [Trombone break - - - -] Cor G [Trombone break - - -] Cor

Jazz Lips (2)


A7 D7 G C G
C
G Trom G Trom G Trom G Trom G Trom
G E7 A7 D7
G Trom G Trom G Trom G Trom G Trom
G D9 G .D7
G G G
G E7 A7 D7
G G G G
G A7 D7 G C G
D
G [Clarinet break -] [Banjo break - - -] [Cornet break - - - - - - -] [Trombone break - - -] Cor
Cornet G E7 Am
(Am) [Trombone break - - - - -] [Cornet - - - - - - - - - -] [Banjo break -] [Clarinet break - - - - - - - - - -]
To Next Page
A7 D7 G

Jazz Lips (3)


G
[Clar break]
[Banjo break - - - -]
[Cornet break -]
G7
C
C
[Trombone break - - -]
G
[Trombone break - -]
D7
D9
G
D7
G
G7
Am
Am
A7
D7
[Cornet break -]
G
G7
C
Am
[Banjo break - - - - - - - - - - - - - - - - -]
Gdim
[Clarinet break - - - - - - - - - - - -]
(G
B7
E7)
[Trombone break - - - - -
Trombone break - -]
[Piano break -]
(G)
[Cornet tag -]
G9
Slur
Ritard

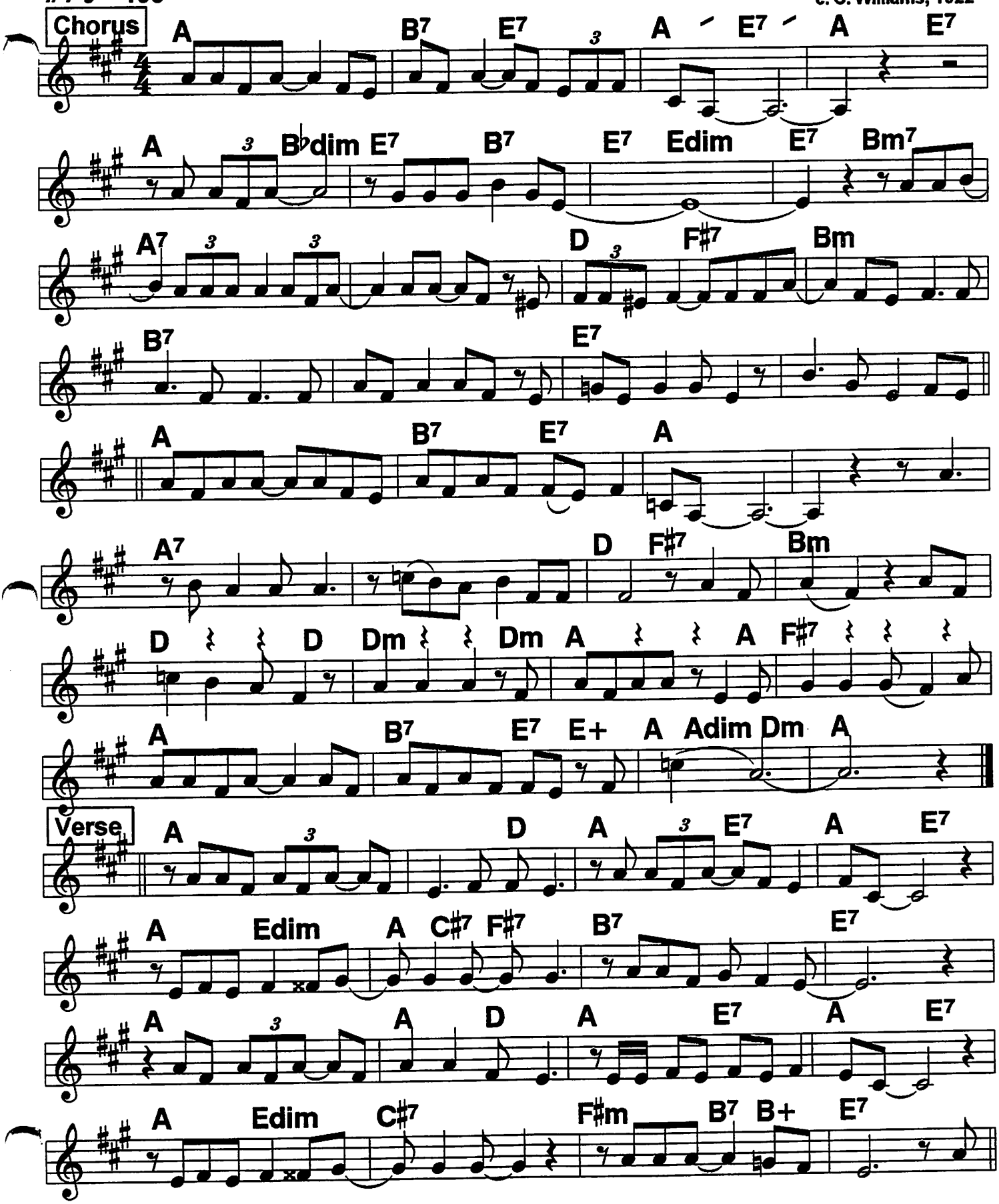
I've Got What It Takes

Bb book

Bessie Smith, '29;
c. C. Williams, 1922

From 5/15/29 record

4/4 ♩= 106



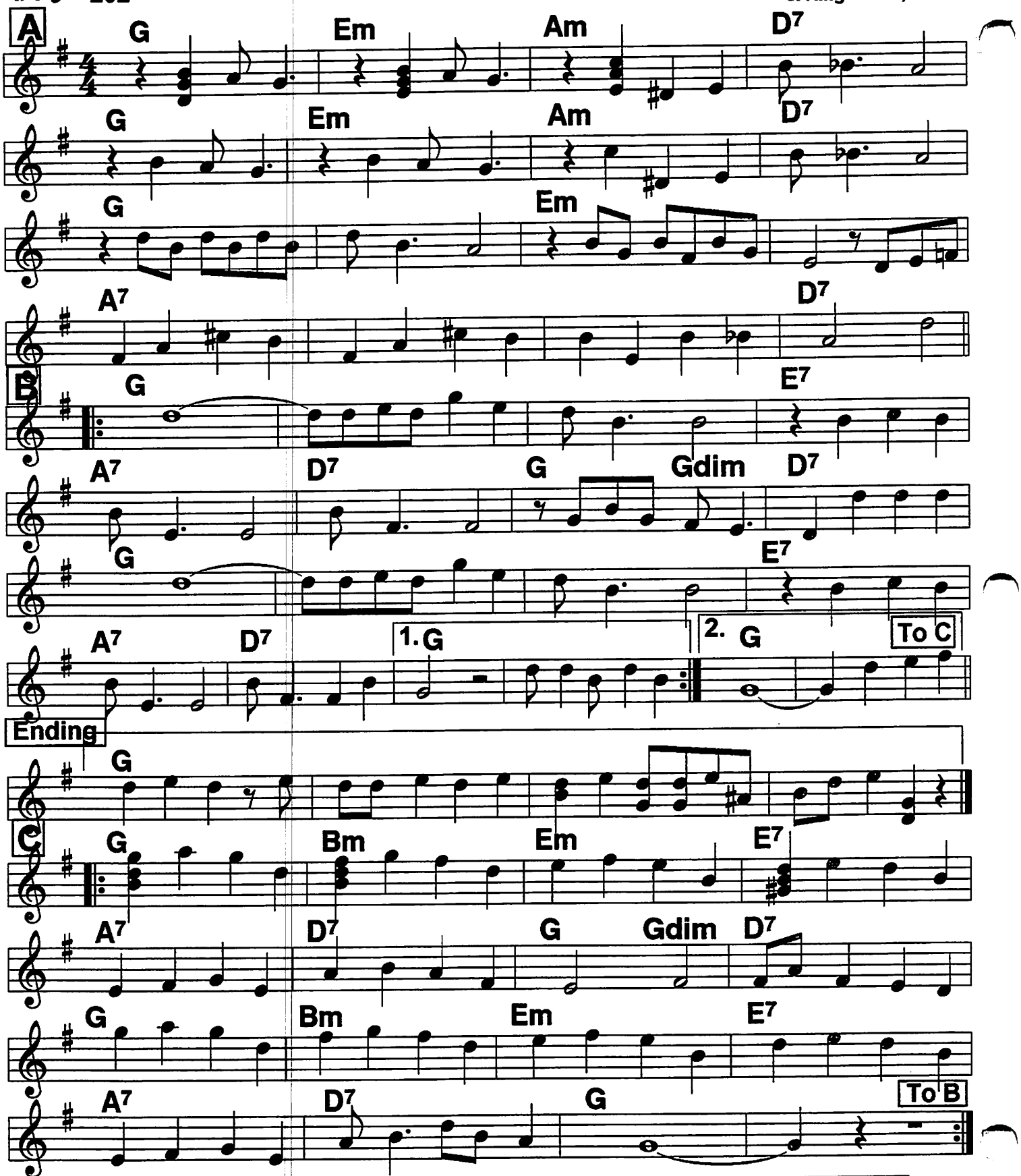
Bb Book

Just Gone

Melody from copyright sheet; record varies mainly in phrasing, stylistic

c. King Oliver, 1923

4/4 ♩ = 202



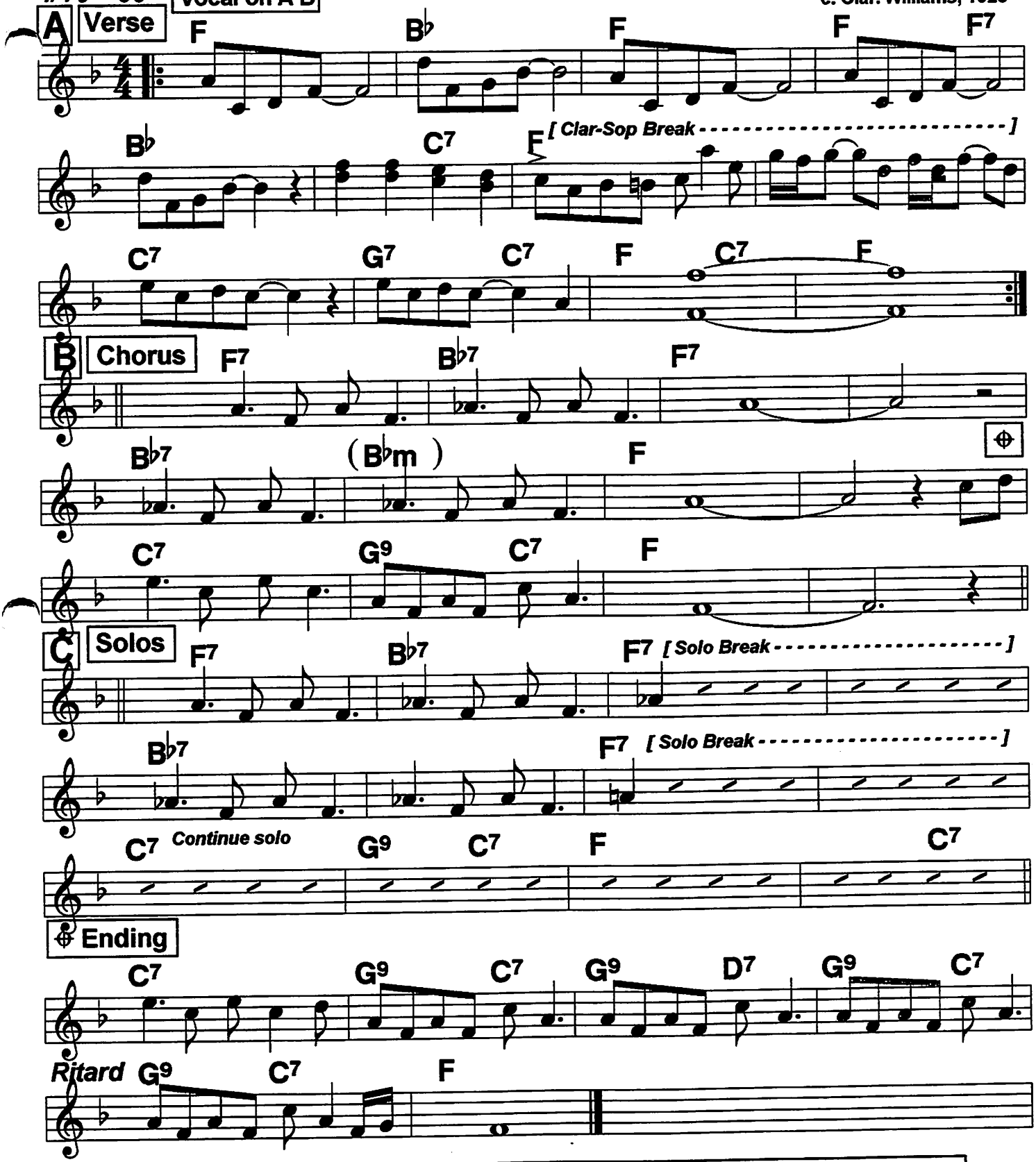
Routine: A, B B, C C, B B B, [optional: solos on B, (C) B B] Ending

Kansas City Man Blues

Bb Book

Vocal 8/5/23 Mamie Smith record, in C

Bechet, 7/30/23;
c. Clar. Williams, 1923



Routine: A A, B, solos on C 1 or 2 X, jam B 2-3 X, optional ending.
The ending is the "West Coast" ending.

Kansas City Stomp (1)

c. J. R. Morton, 1923

2-beat ♩ = 172

[Clarinet - - - -] [Cornet - - - - - - - -] [Trombone - - -] [Bass 8vb - - - - - - - - - - -]

Intro C7

A 2nd X

Cor. vary C7 Cor. play A 1/4 notes staccato

F C7 F C7 F F7

1. B♭ Bdim F D7 G7 C7 F **To B**

2. B♭ Bdim F D7 G7 C7 F **Bjo on A**

Bjo ending

3. B♭ Bdim F D7 G7 C7 F **To C**

Clar, pno solos (these are book notes)

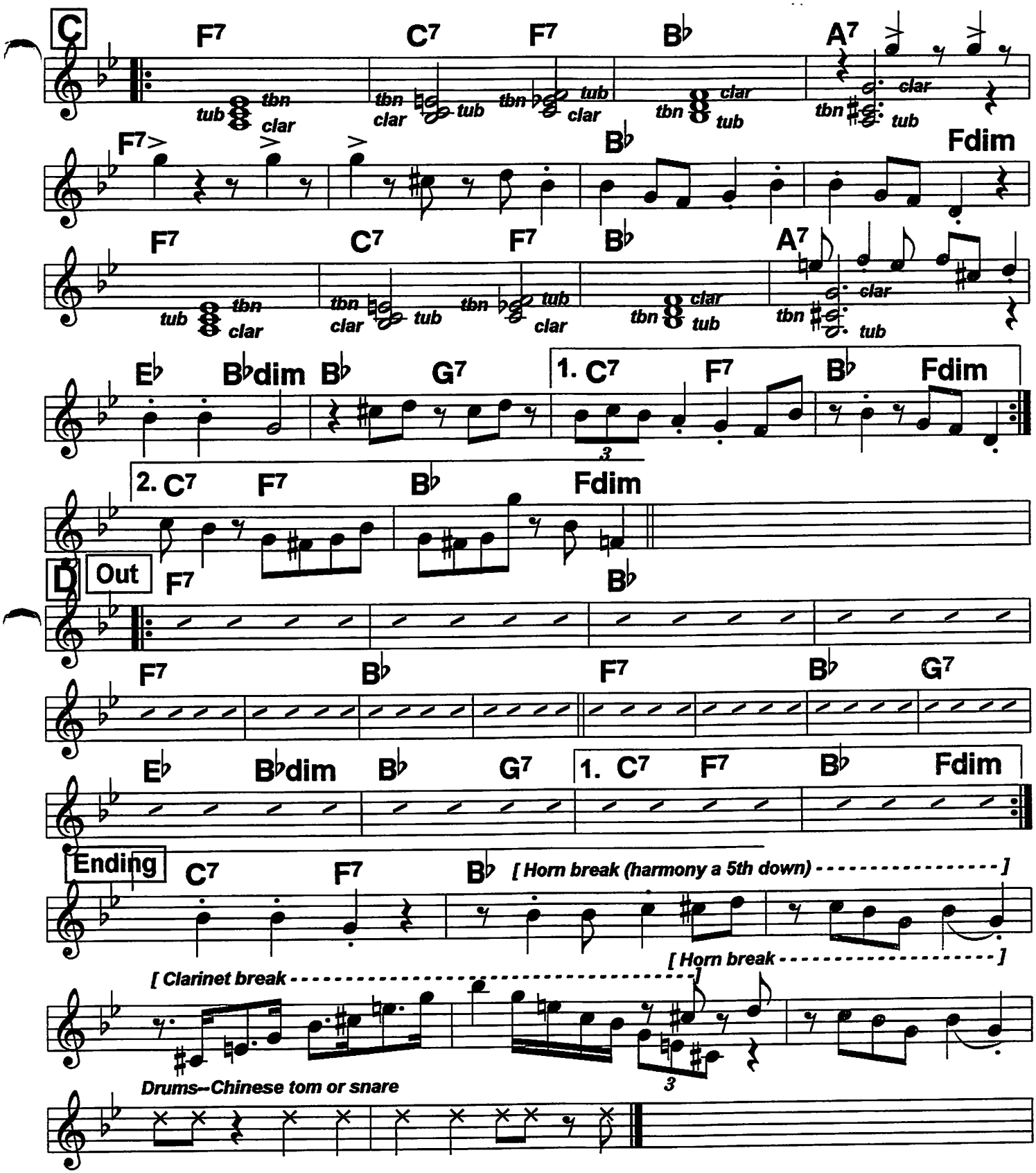
B A9 D7 G7 C7 F A9 D7 G7 C7 F

[Horns break -]

Band A 1X 2nd end., Bjo, C

Kansas City Stomp (2)

Bb Book



Routine: Intro, A, Clar & pno on B, B, banjo on A, C C, Jam D 2-3 X, Ending

87

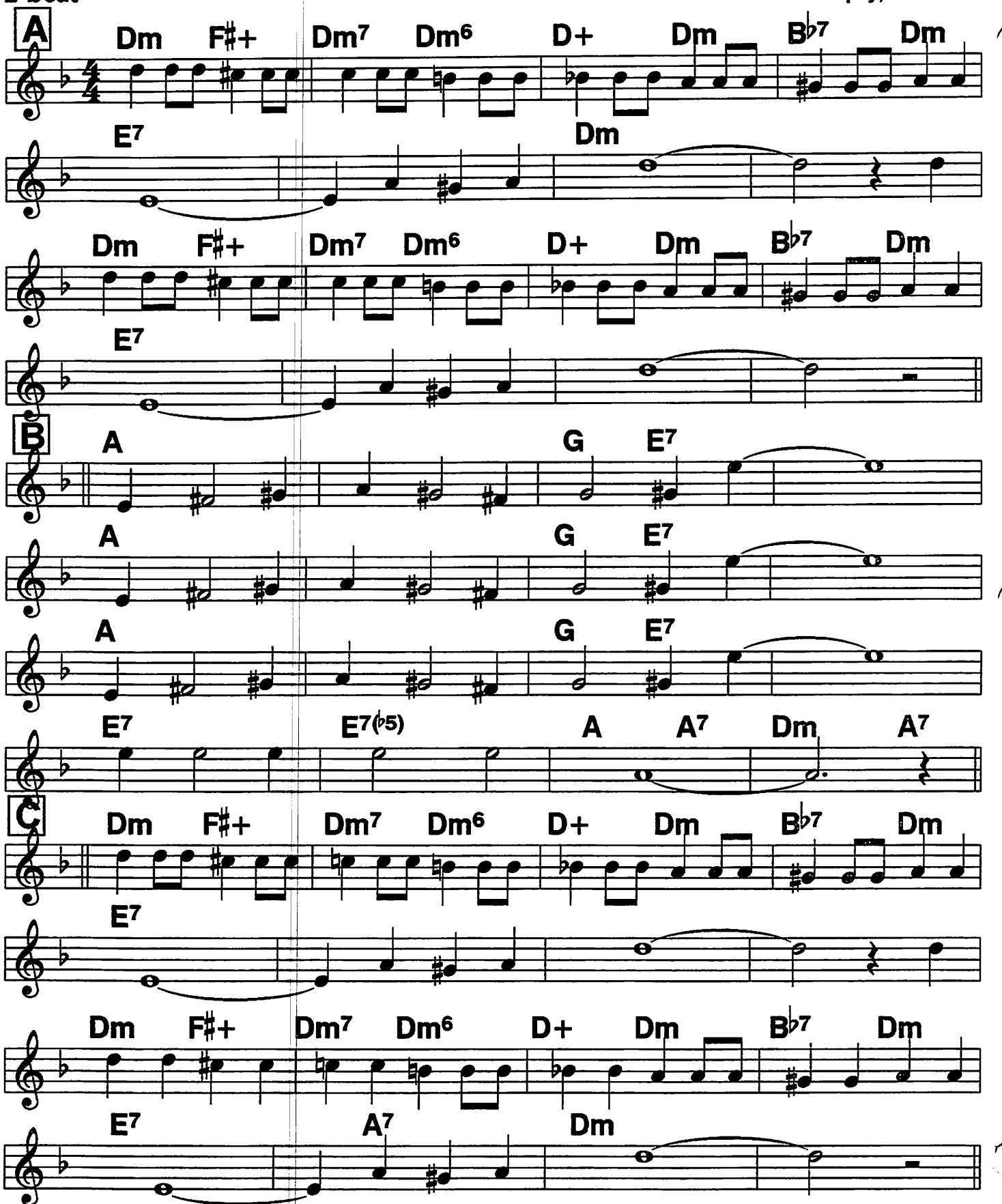
Bb Book

King Chanticleer (1)

West Coast standard

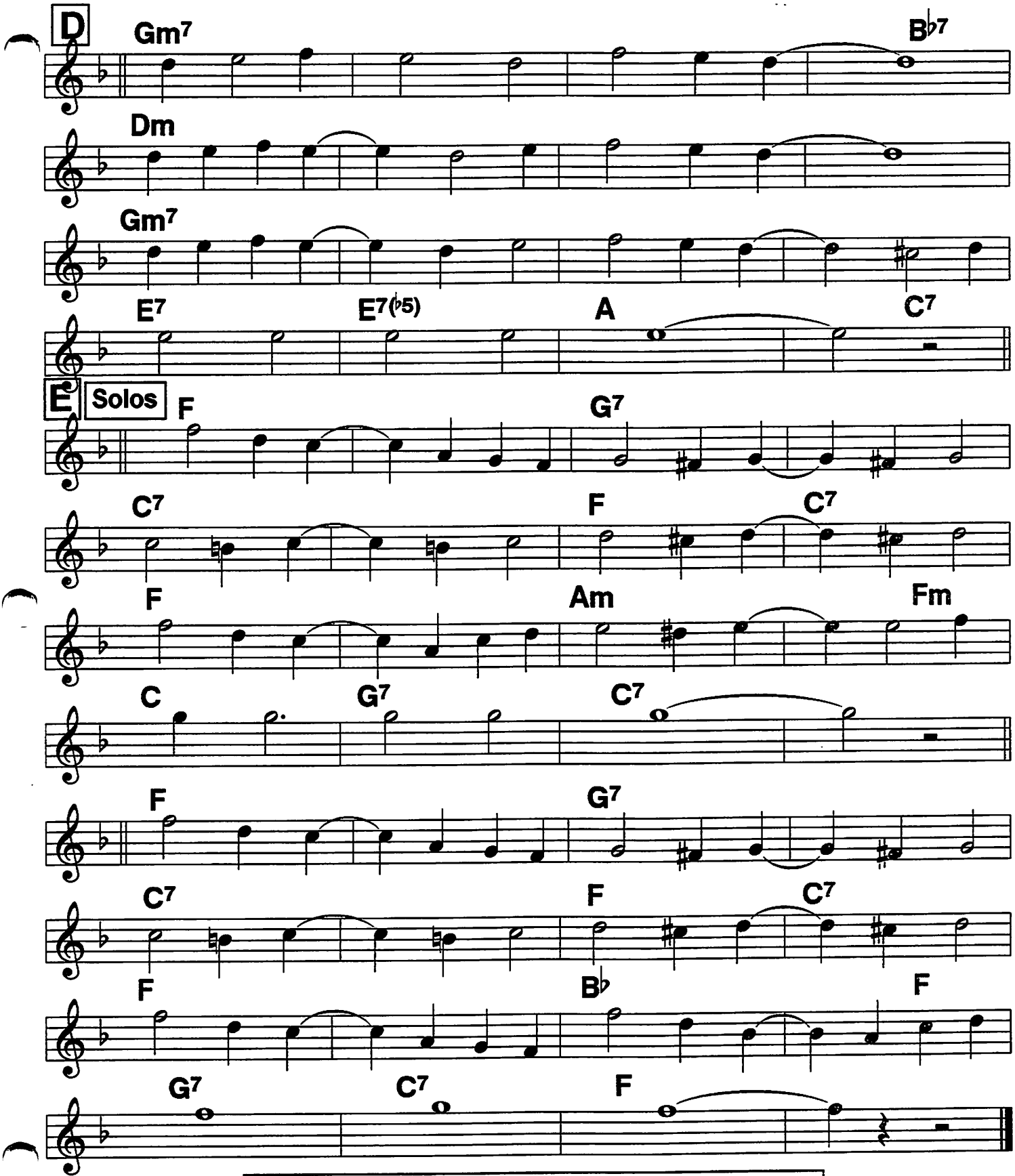
Yerba Buena, Turk Murphy; c. 1910

2-beat ♩ = 224



King Chanticleer (2)

Bb Book

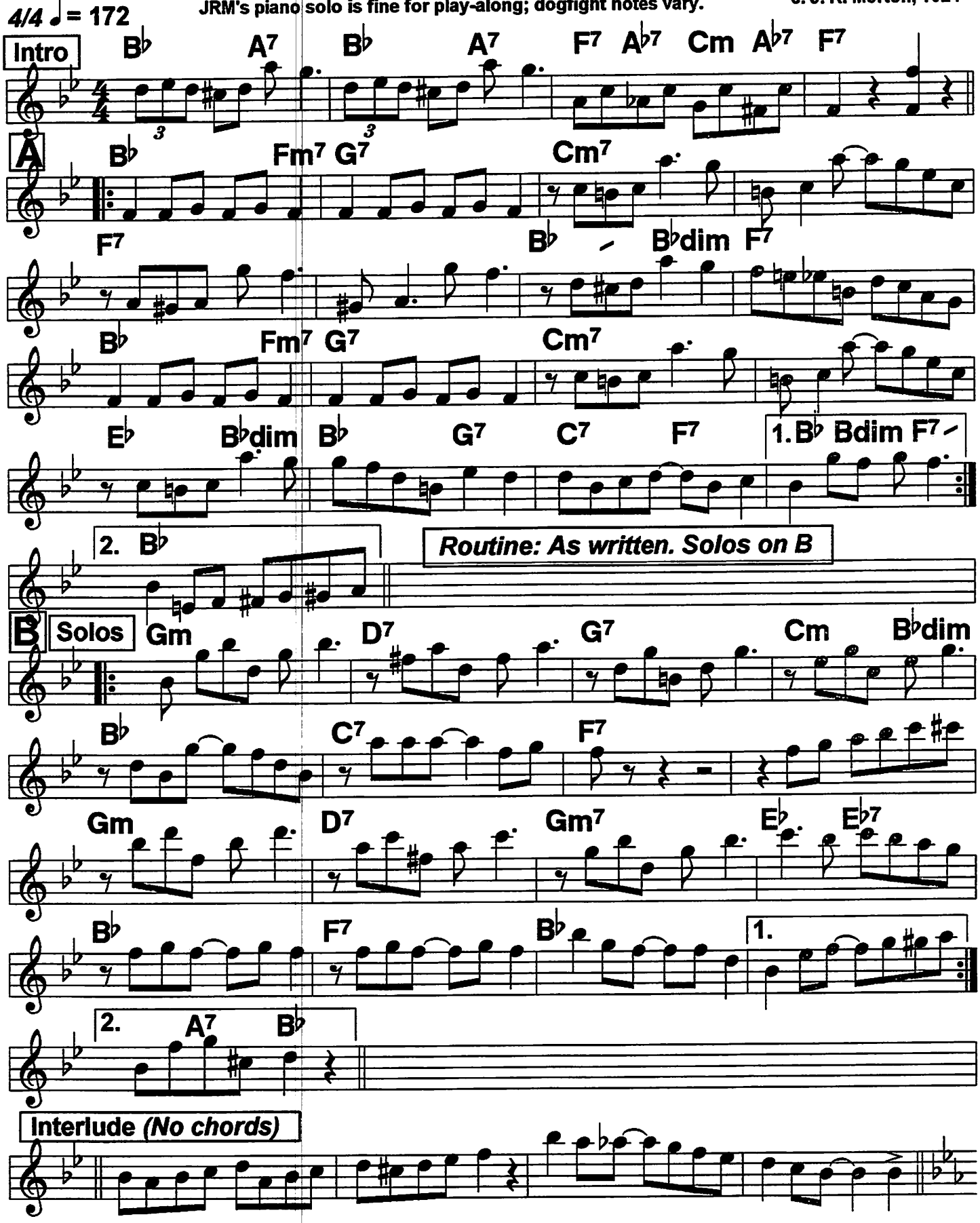


Routine: A B C D E, Solos on E, E 1 or 2 X out

King Porter Stomp (1)

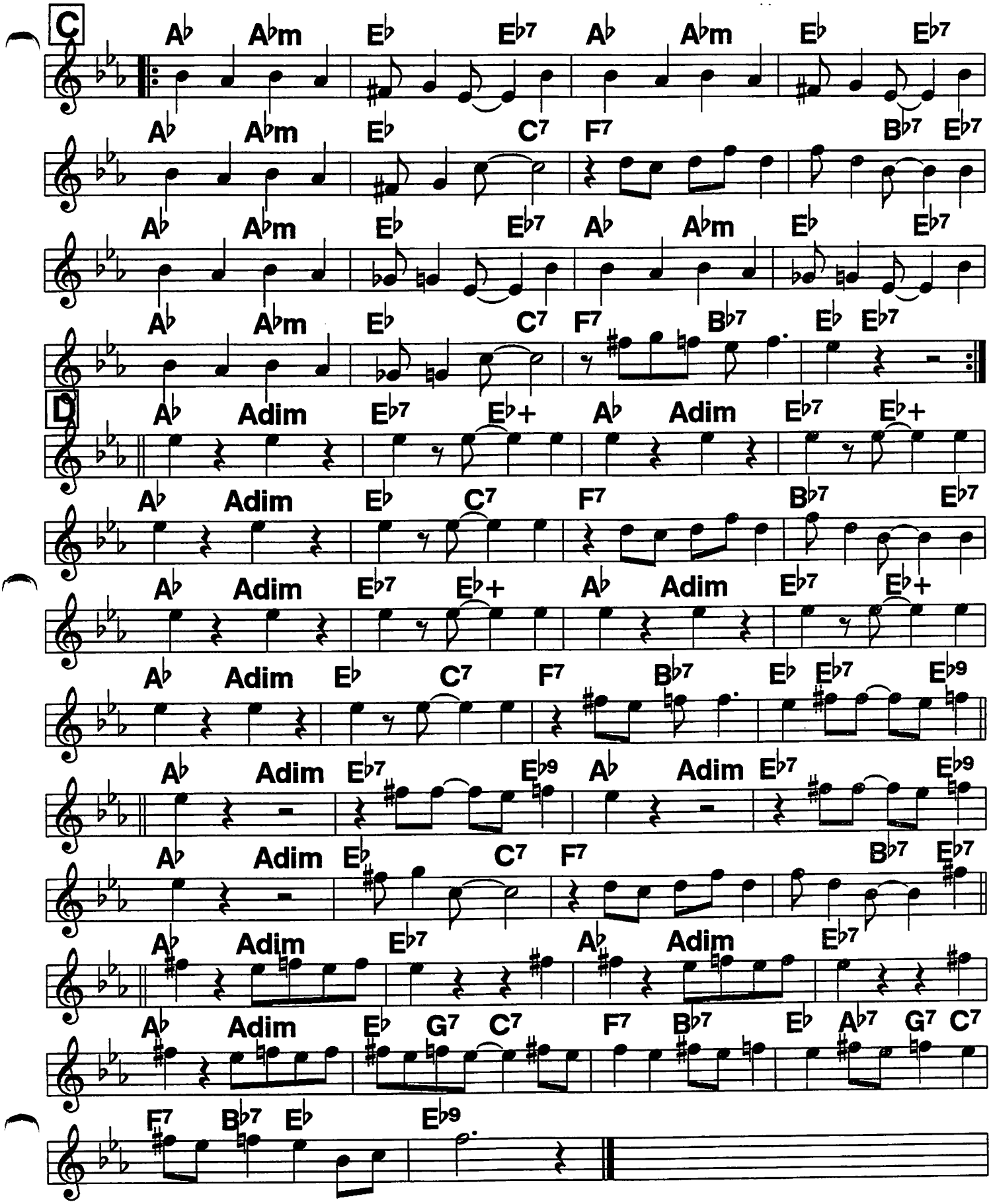
No standard record version. Adapted from the piano sheet music.
JRM's piano solo is fine for play-along; dogfight notes vary.

c. J. R. Morton, 1924



King Porter Stomp (2)

Bb Book



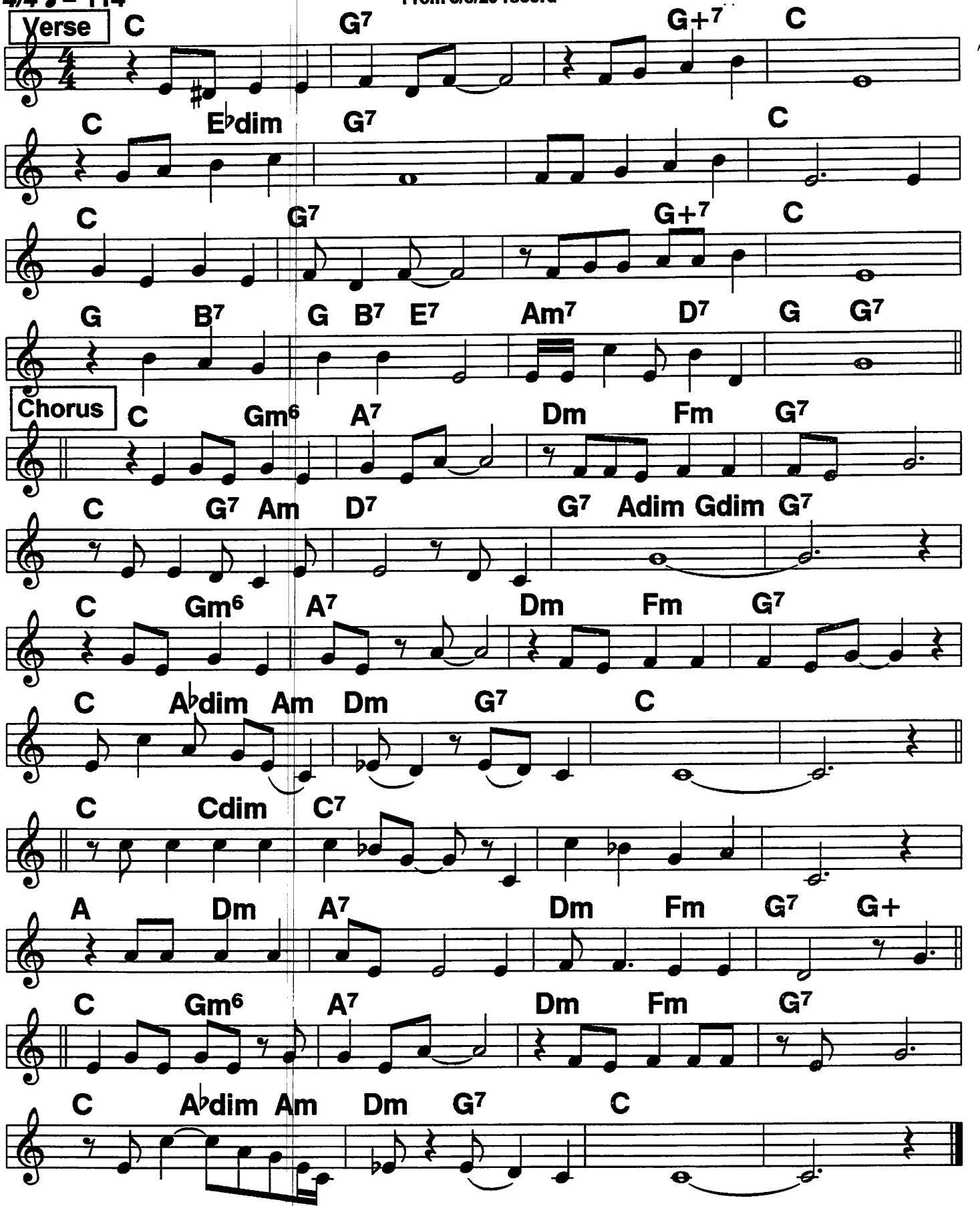
Bb Book

Kitchen Man

From 5/8/29 record

Bessie Smith;
c. Belledna, Razaf, 1928

4/4 ♩ = 114

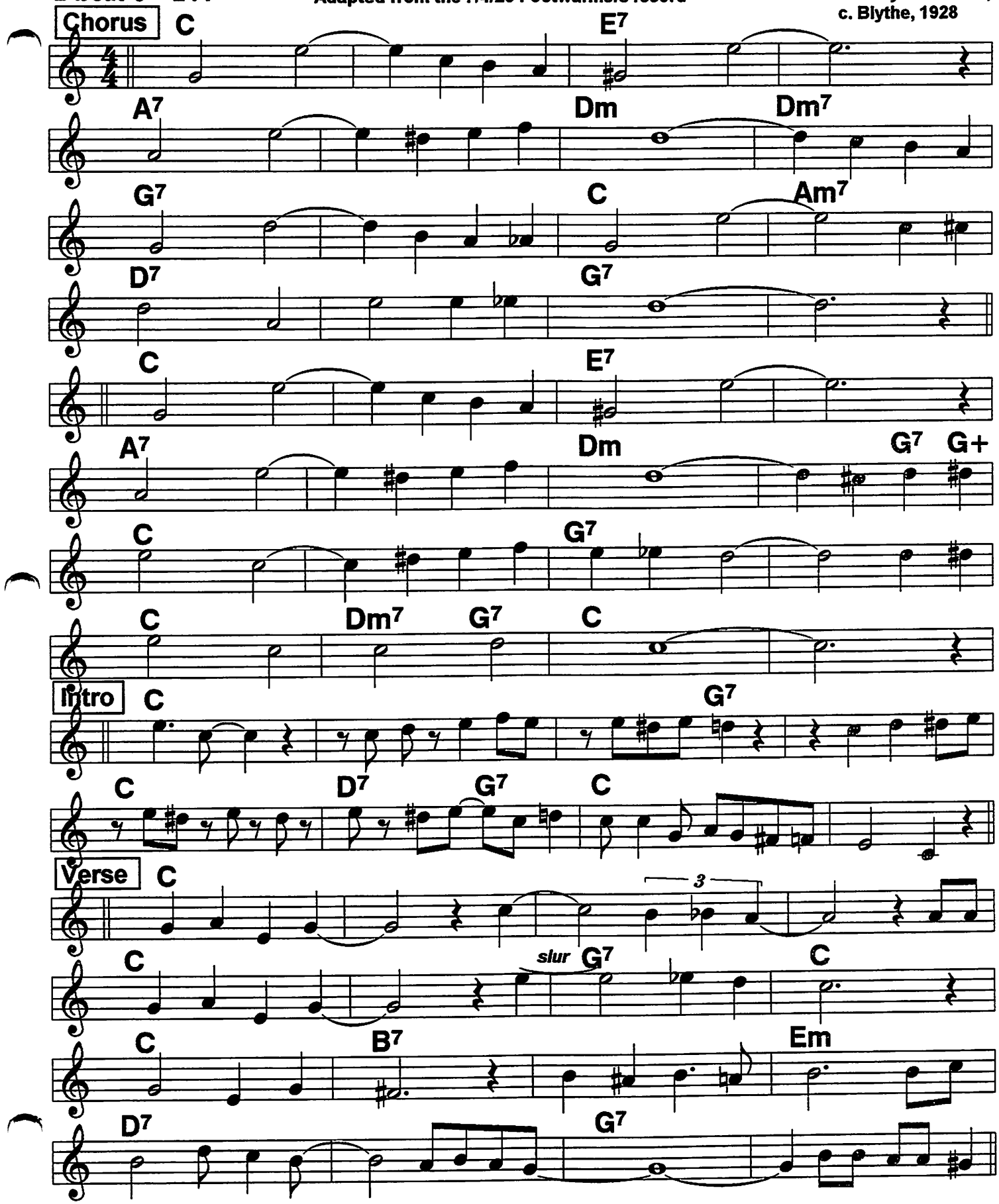


Lady Love

2-beat ♩ = 244

Adapted from the 7/4/28 Footwarmers record

Johnny Dodds '28; c. Blythe, 1928

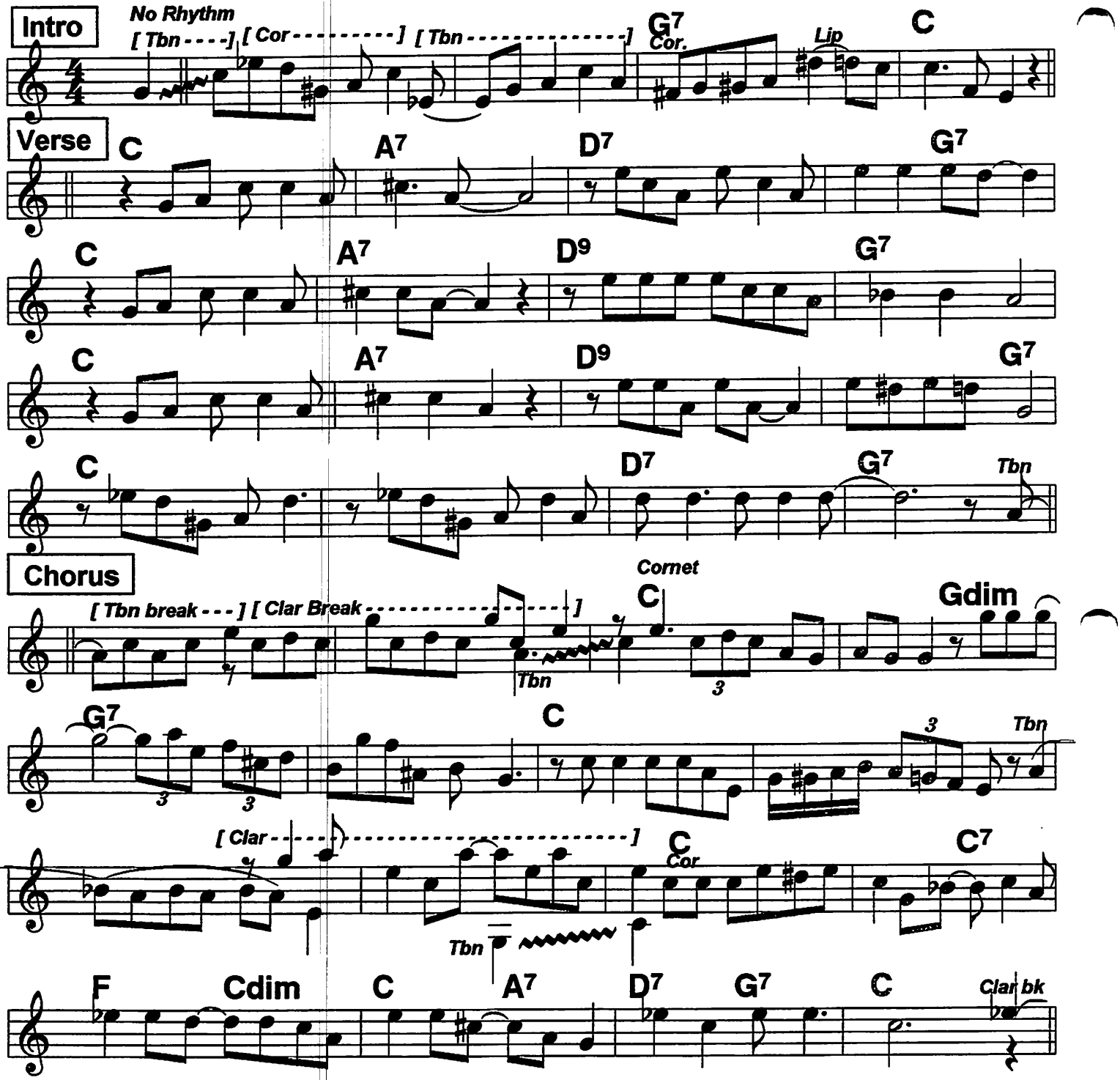


Krooked Blues (1)

The complete record.

King Oliver '23;
c. Spikes Bros, 1922

4/4 2-beat ♩= 102



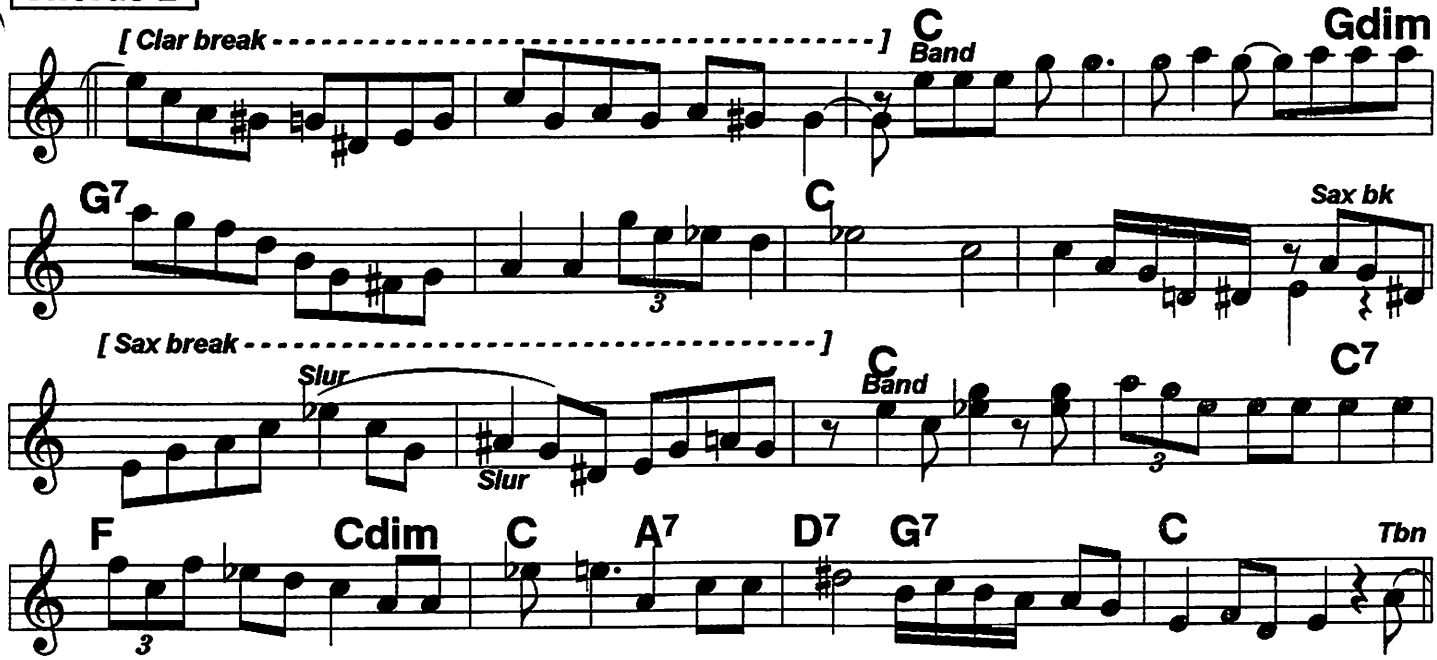
Book Chords (Chorus):

[instr.///]	C///	////	C7///	G7///	F7/G7/	C///	//G7/
[Instr.///]	C///	///	//C7/	F7///	C///	G7/F7/	C//-

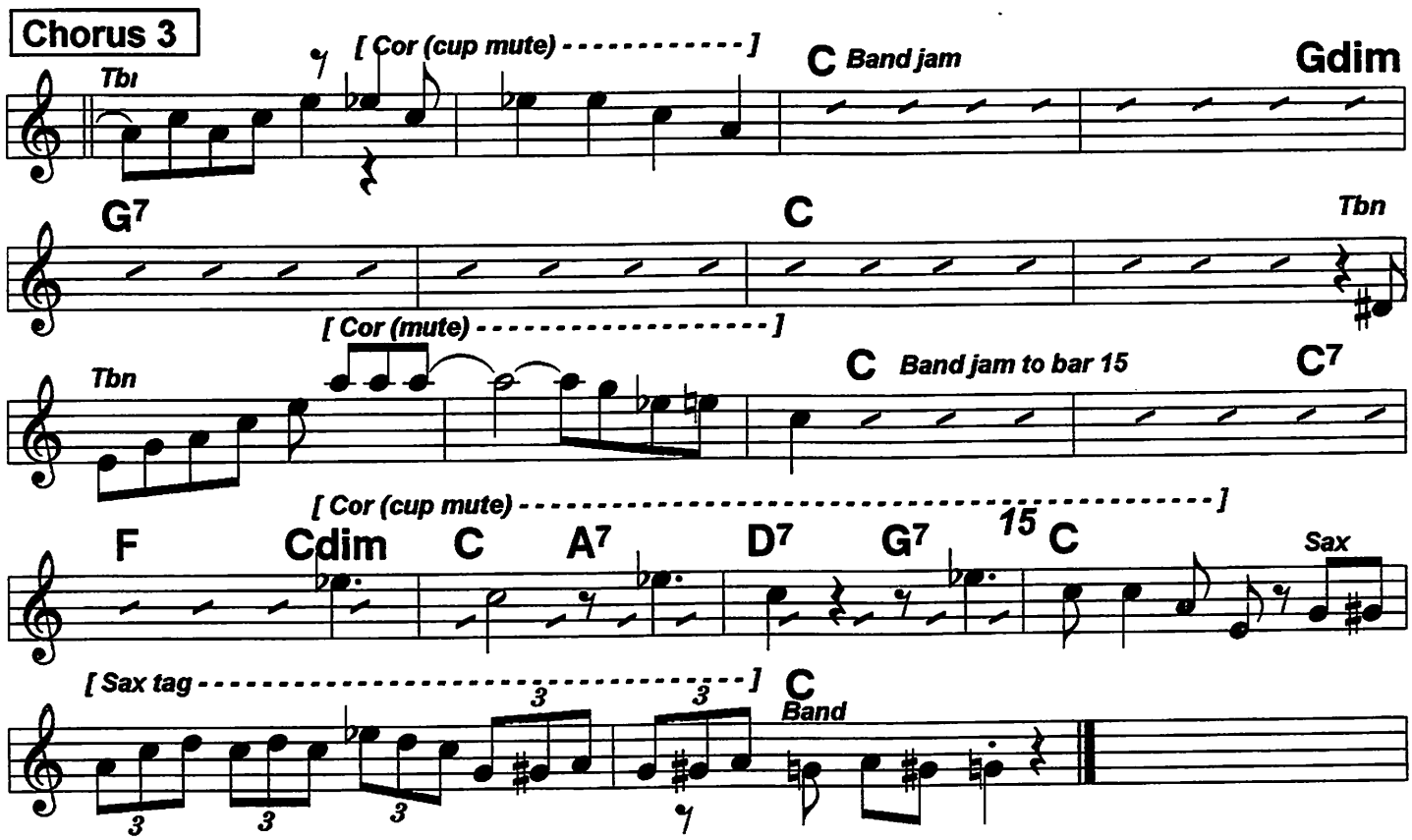
Krooked Blues (2)

Bb Book

Chorus 2



Chorus 3

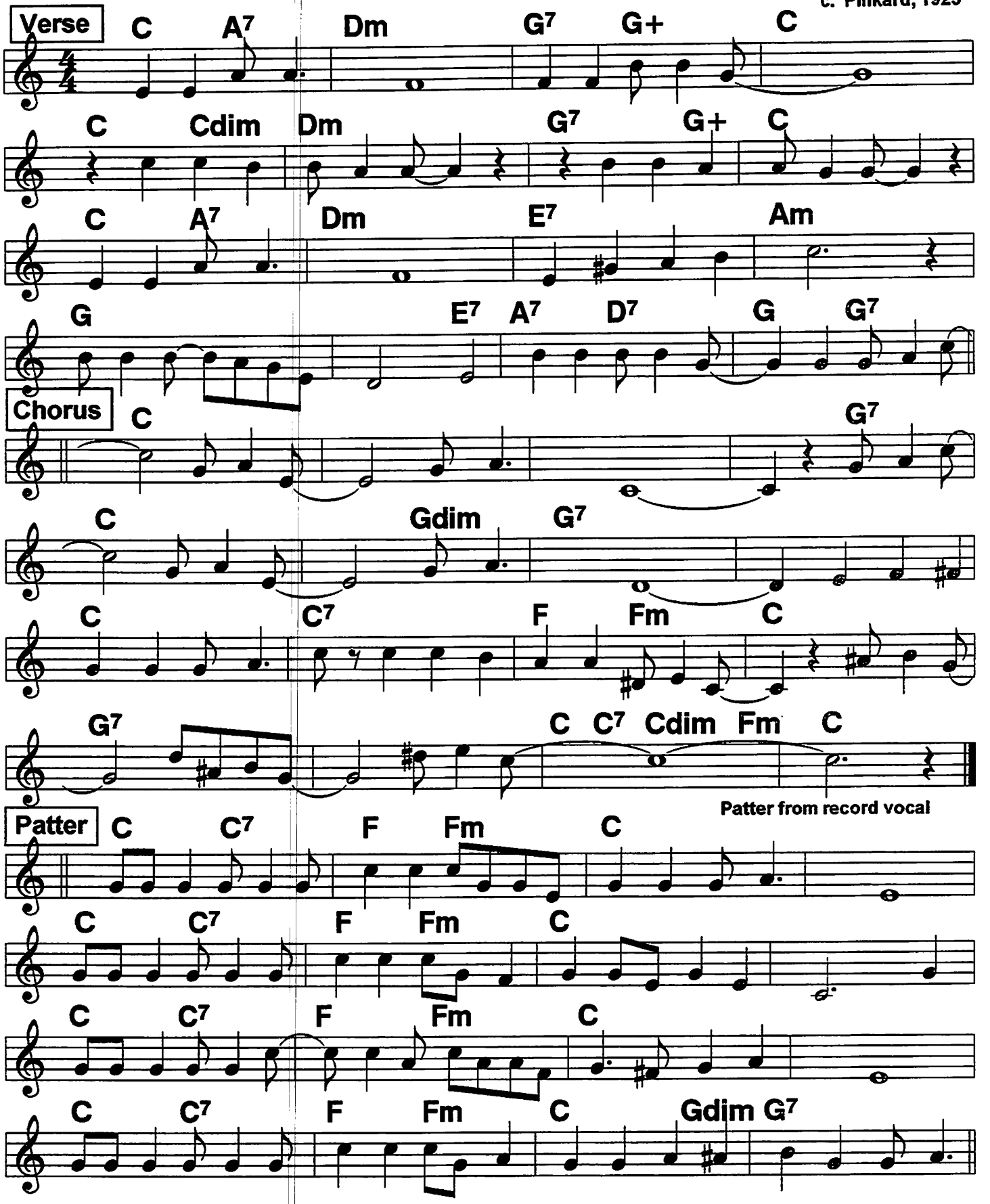


Livin' High (1)

4/4 ♩= 216

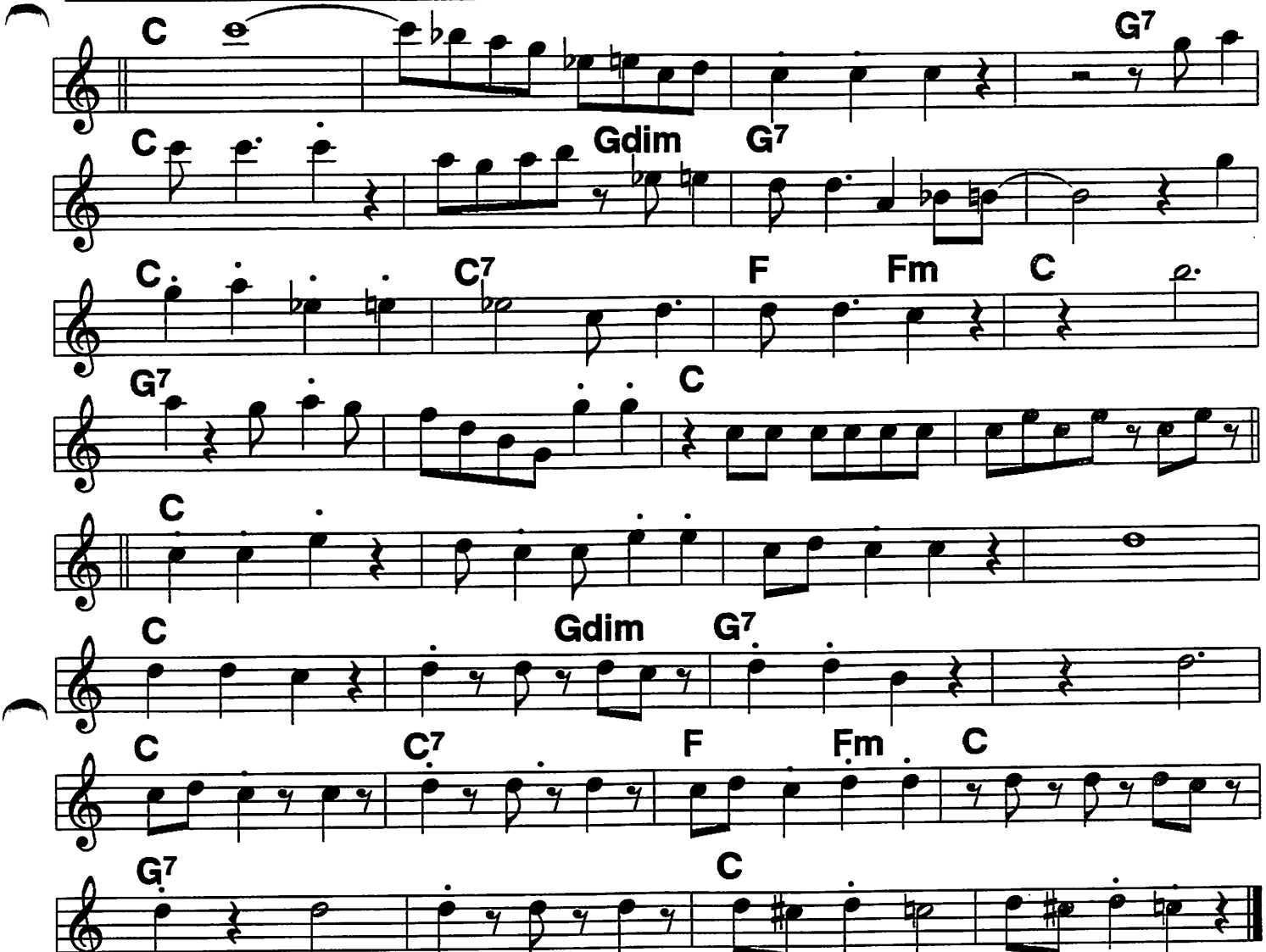
VC book notes, orig. C. 10/6/25 Blue Five w/LA, Bechet. Rec.key

Eva Taylor w/
Clar. Williams
c. Pinkard, 1925

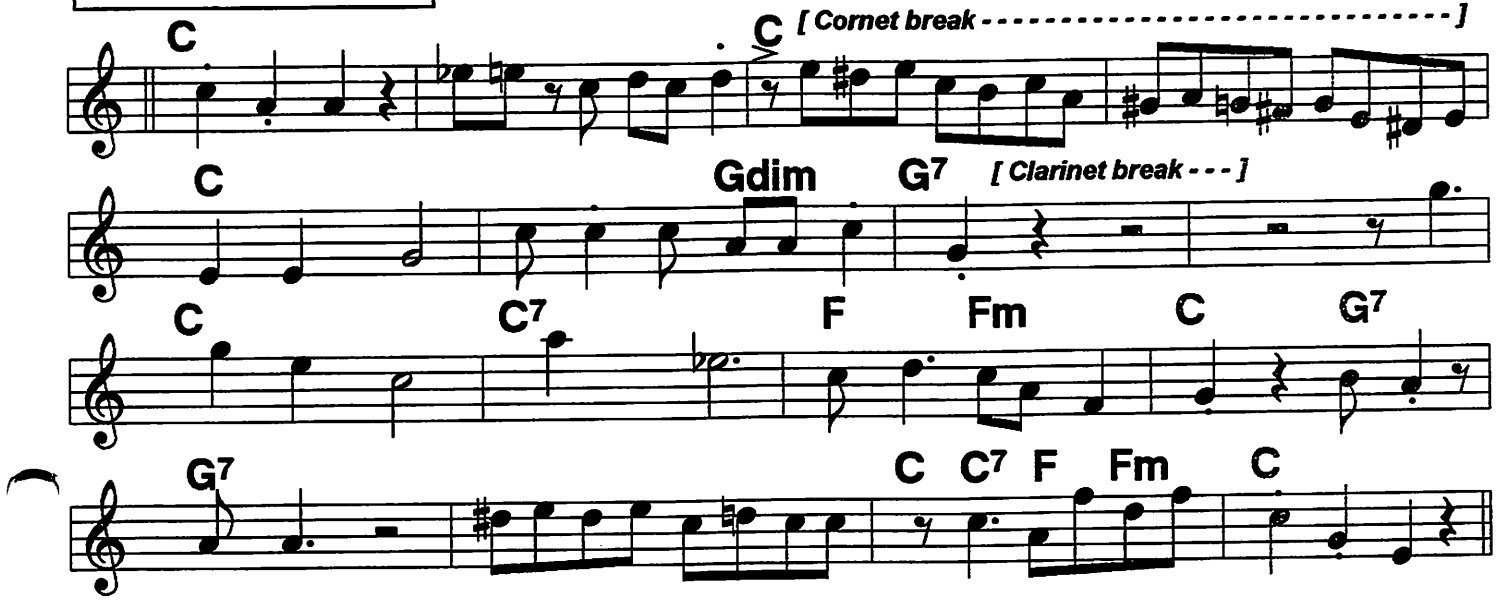


Livin' High (2)

Armstrong out choruses



LA's solo on chor.



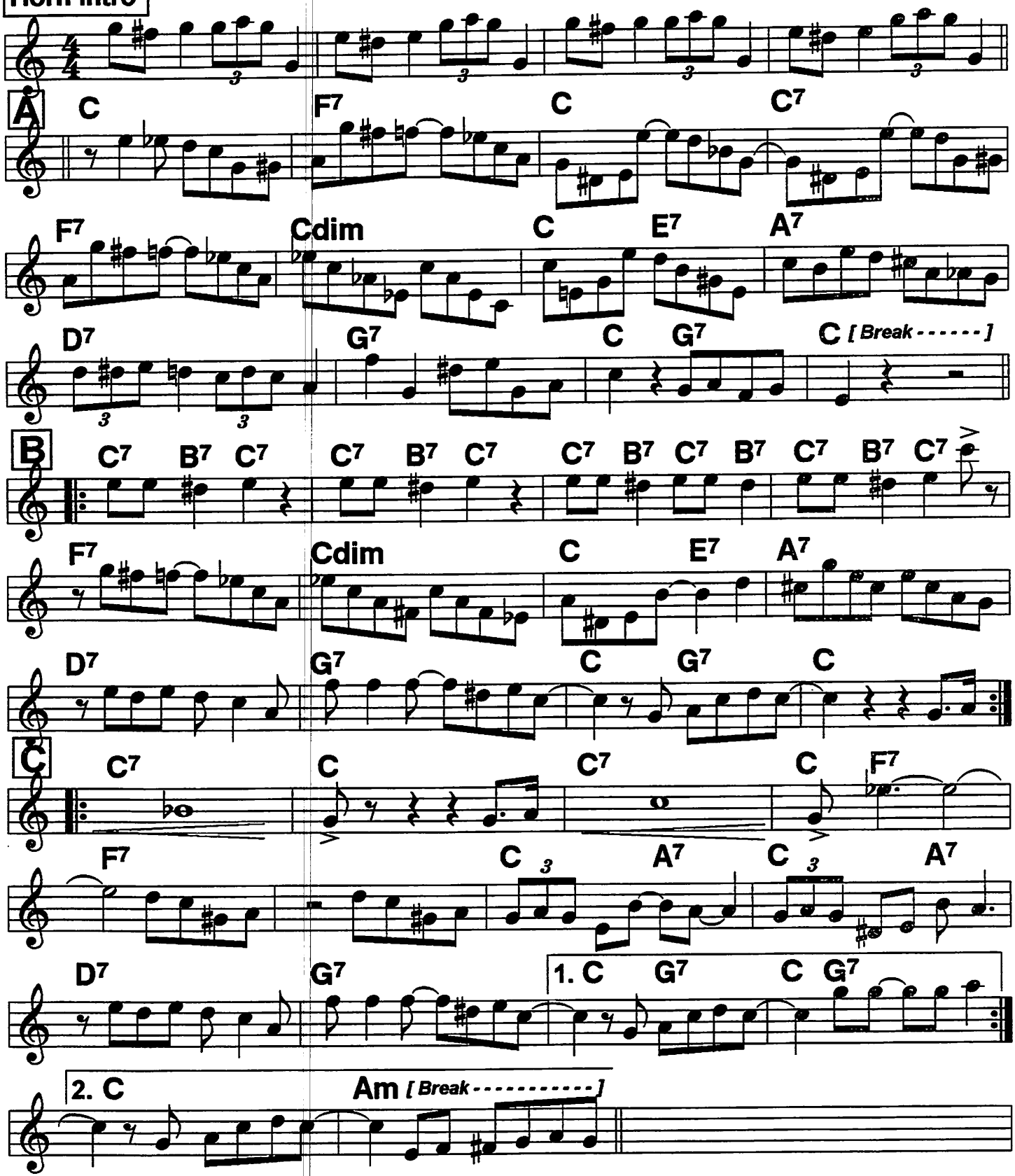
London Blues (1)

(Shoe Shiner's Drag)

4/4 ♩ = 126

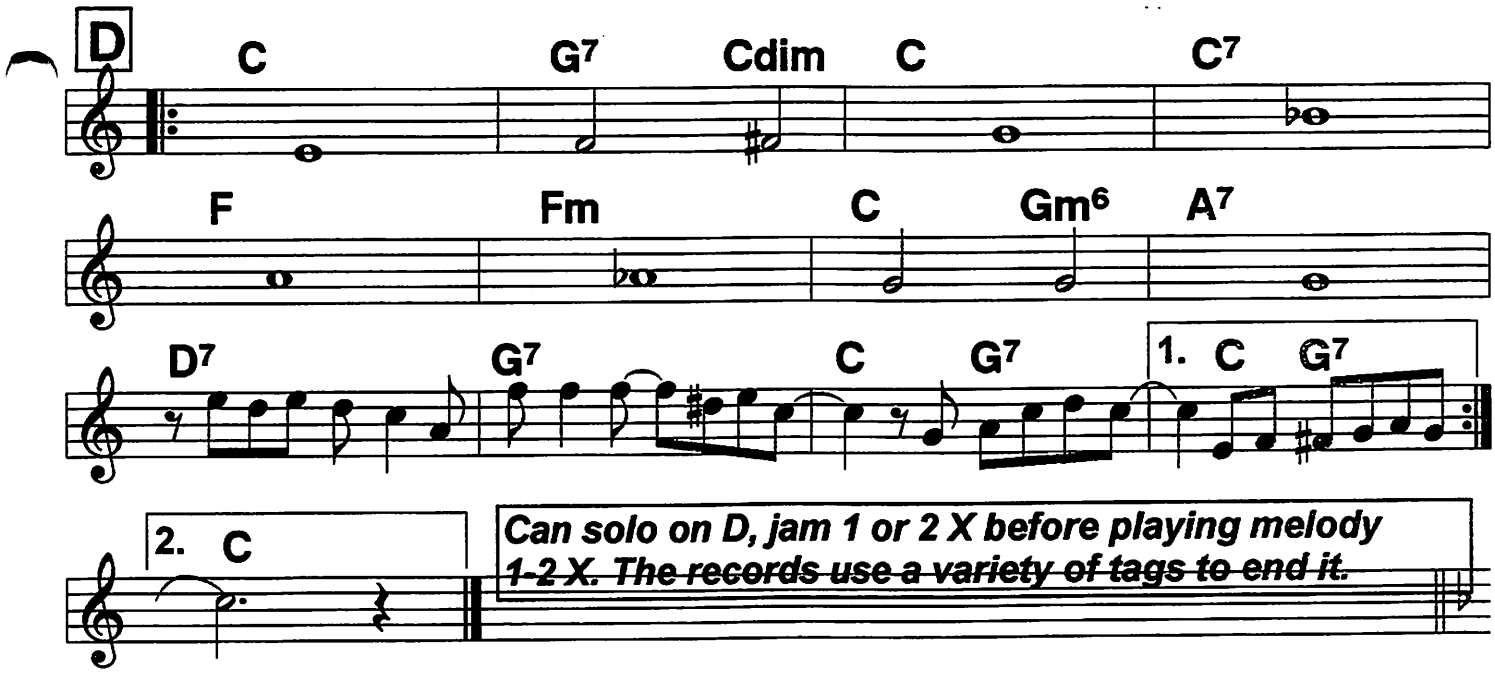
The records vary greatly, but basically follow the outline and melody of the sheet music, to strain D, so that's given here. (more notes p. 2)

[Record notes p. 2];
c. J.R. Morton, 1923



London Blues (2)

Bb Book

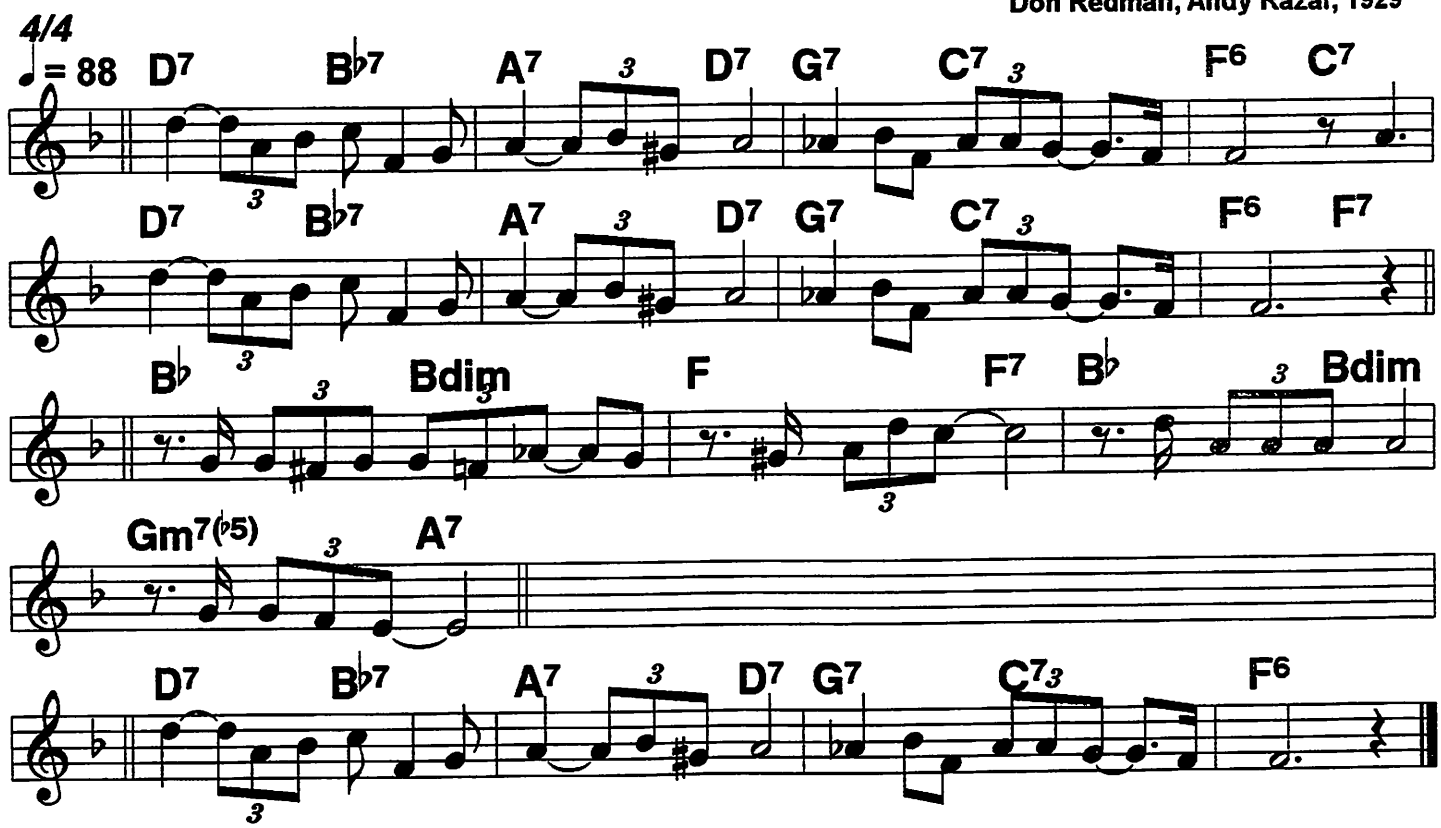


The records use 3 titles: "London Blues": Morton (10/20/23) (tempo:126), piano solo (4/24) (153), and NORK (7/18/23) (133); "London Cafe Blues": King Oliver (10/16/23) (122); "Shoe shiner's drag" Red Hot Peppers (6/11/28) (124). On piano music and solo record, D is followed by variations on D. Can use piano solo for play-along.

Gee Baby, Ain't I Good To You

Vocal. Phrase freely. OK as instrumental.

McKinney Cotton Pickers, '29;
Don Redman, Andy Razaf, 1929



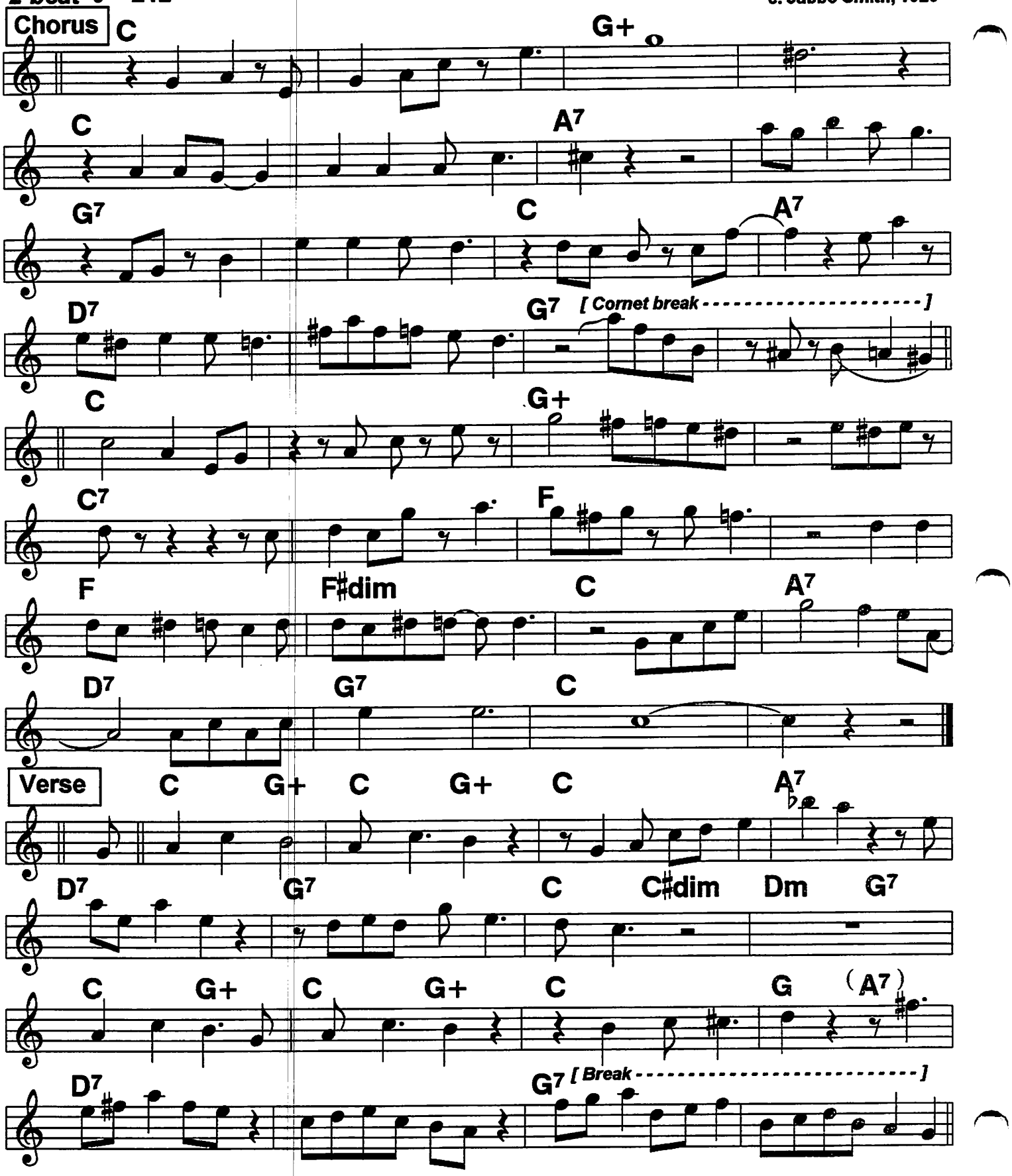
Bb Book

Lina Blues

From Jabbo's 4/17/29 record

c. Jabbo Smith, 1929

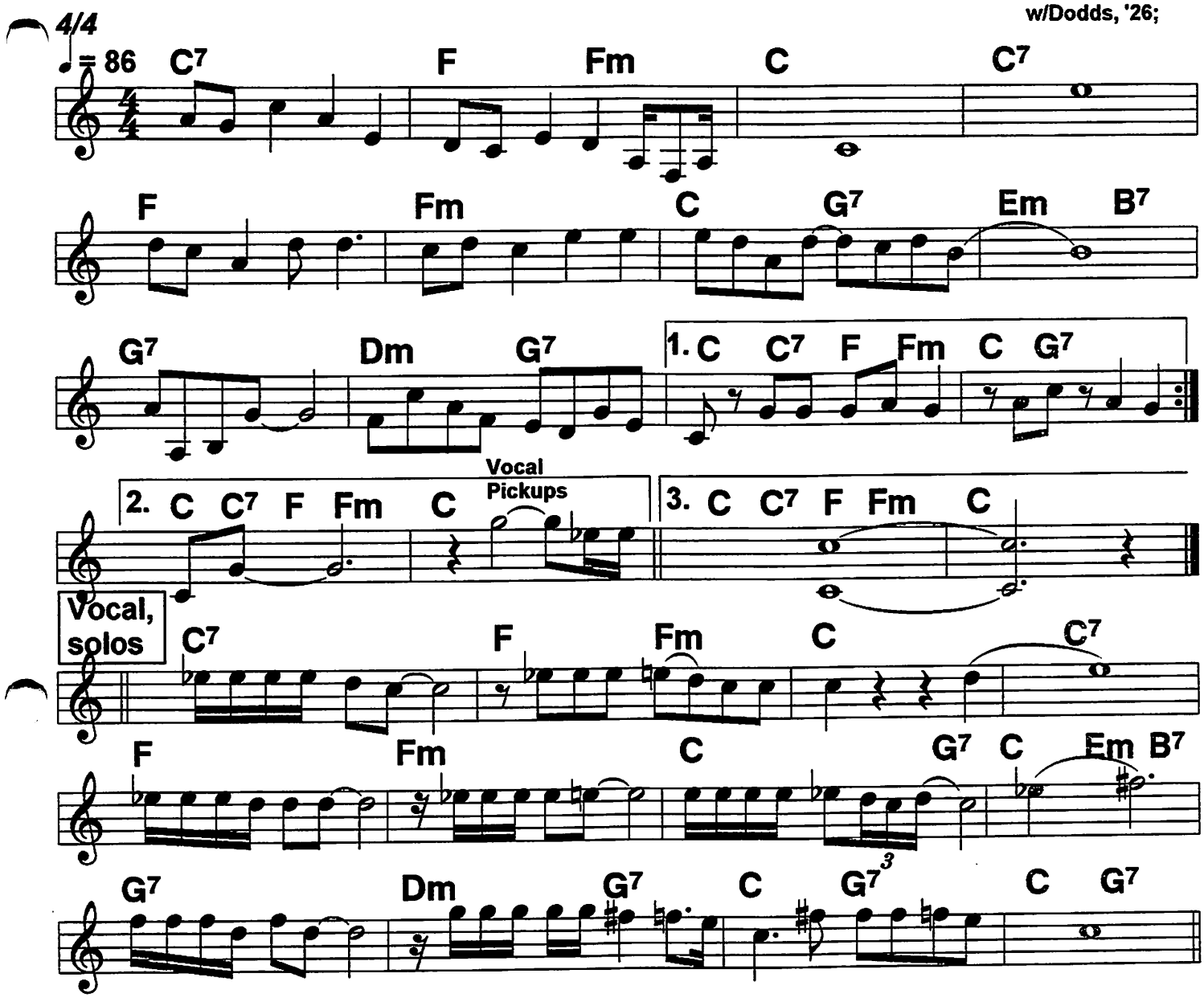
2-beat ♩ = 212



Lonesome Blues

Record has clar. 2X, LA voc 2X, clar. 1X, band in at bar 9. . .

Armstrong Hot 5
w/Dodds, '26;



1. (Mama) I'm so sad and lonely,/ just for you only I'm blue /// ////
Mama won't you write me,/ that will alert me/
to go through with this misery.// ////
I'm so sad and lonely/ Until I don't know what to
do.///I mean what to do.// Say honey I

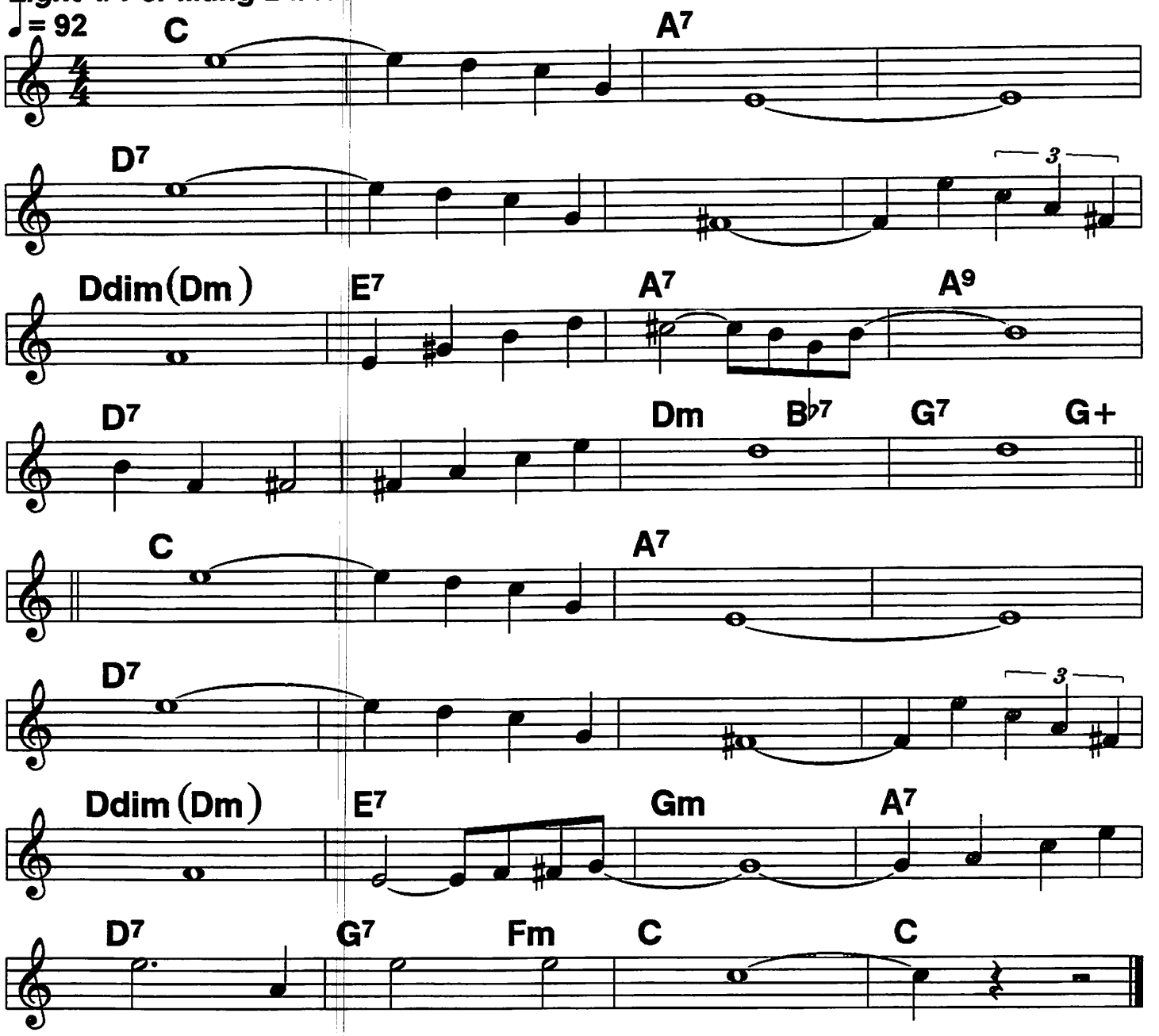
2. Woke up this morning,/ so dog dog doggone disgusted
until/ I cried.///
I thought about my baby,/ she said she'd write me maybe,/ and
that is just why/ I could die,//and
I'm so sad and lonely,/ until I don't know what/ to do./// ////

Love Me With A Feeling

From the 6/8/49 record: Bechet w/Bob Wilber's Jazz Band. Rec. in Db

c. Bechet, 1946

Light 4/4 or lilting 2-beat



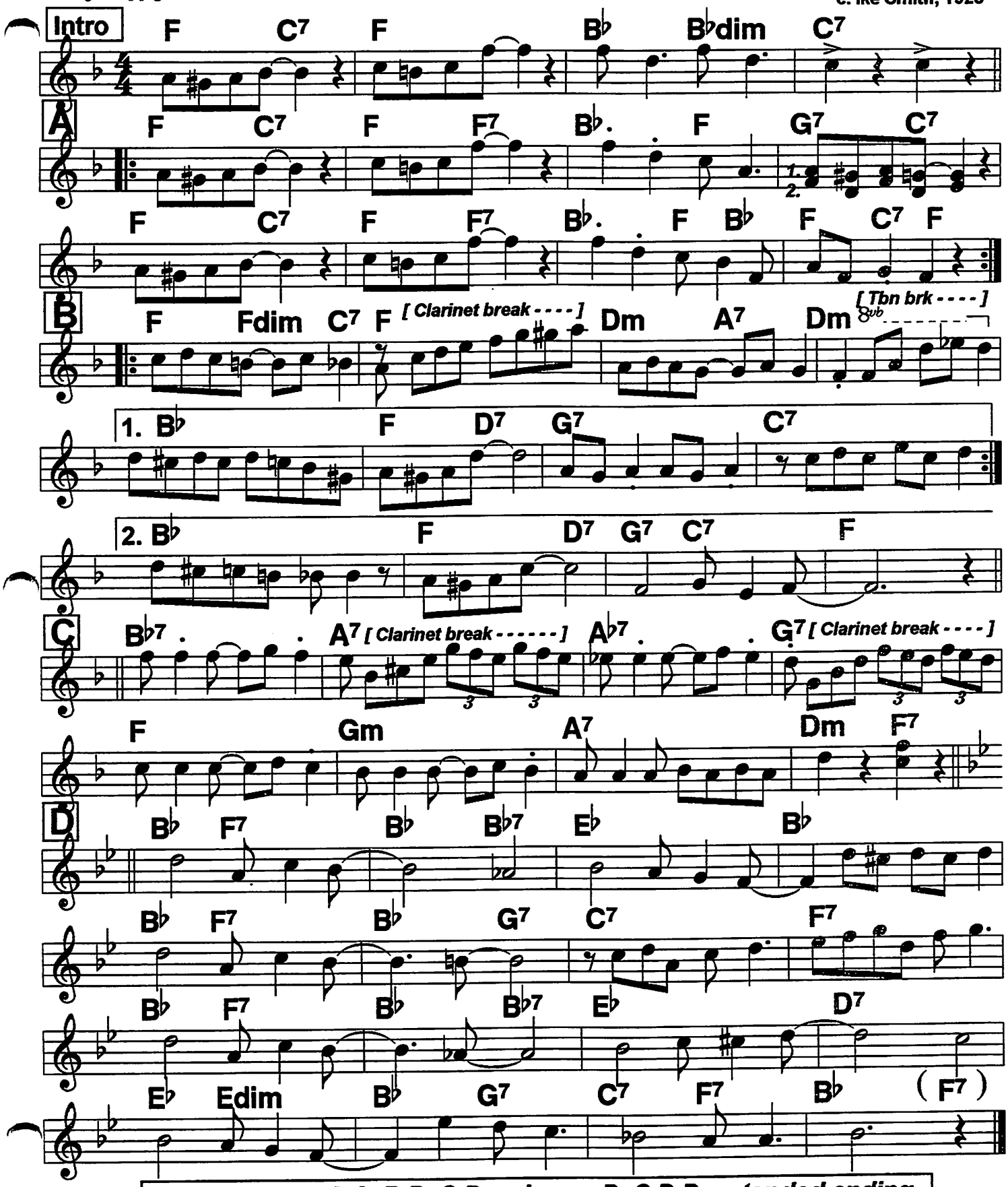
Mabel's Dream

Bb Book

Mainly from take 1 of 12/24/23

King Oliver, '23;
c. Ike Smith, 1923

4/4 ♩ = 170



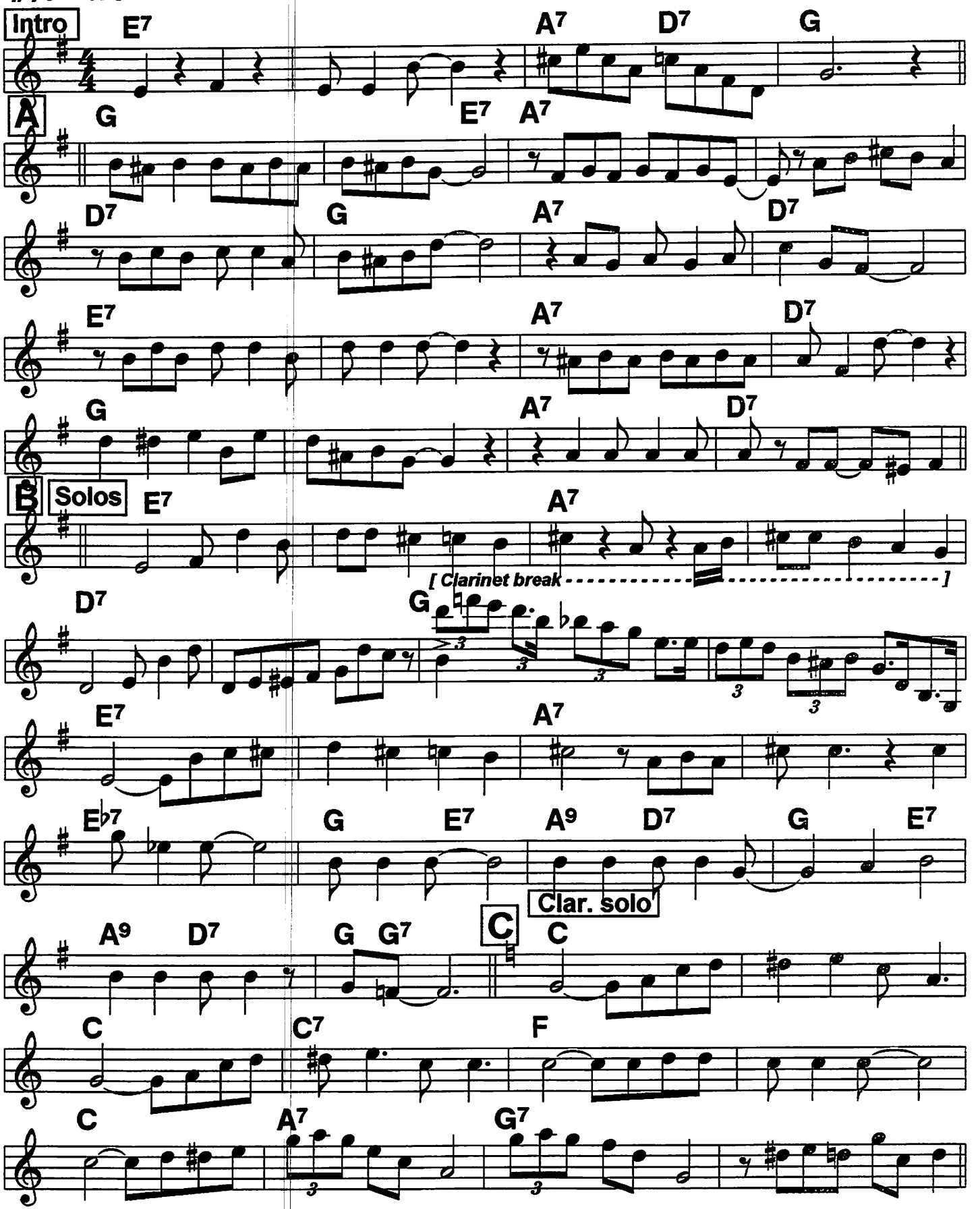
Routine: Intro, A A, B B, C D, solos on D, C D D, extended ending

Bb Book

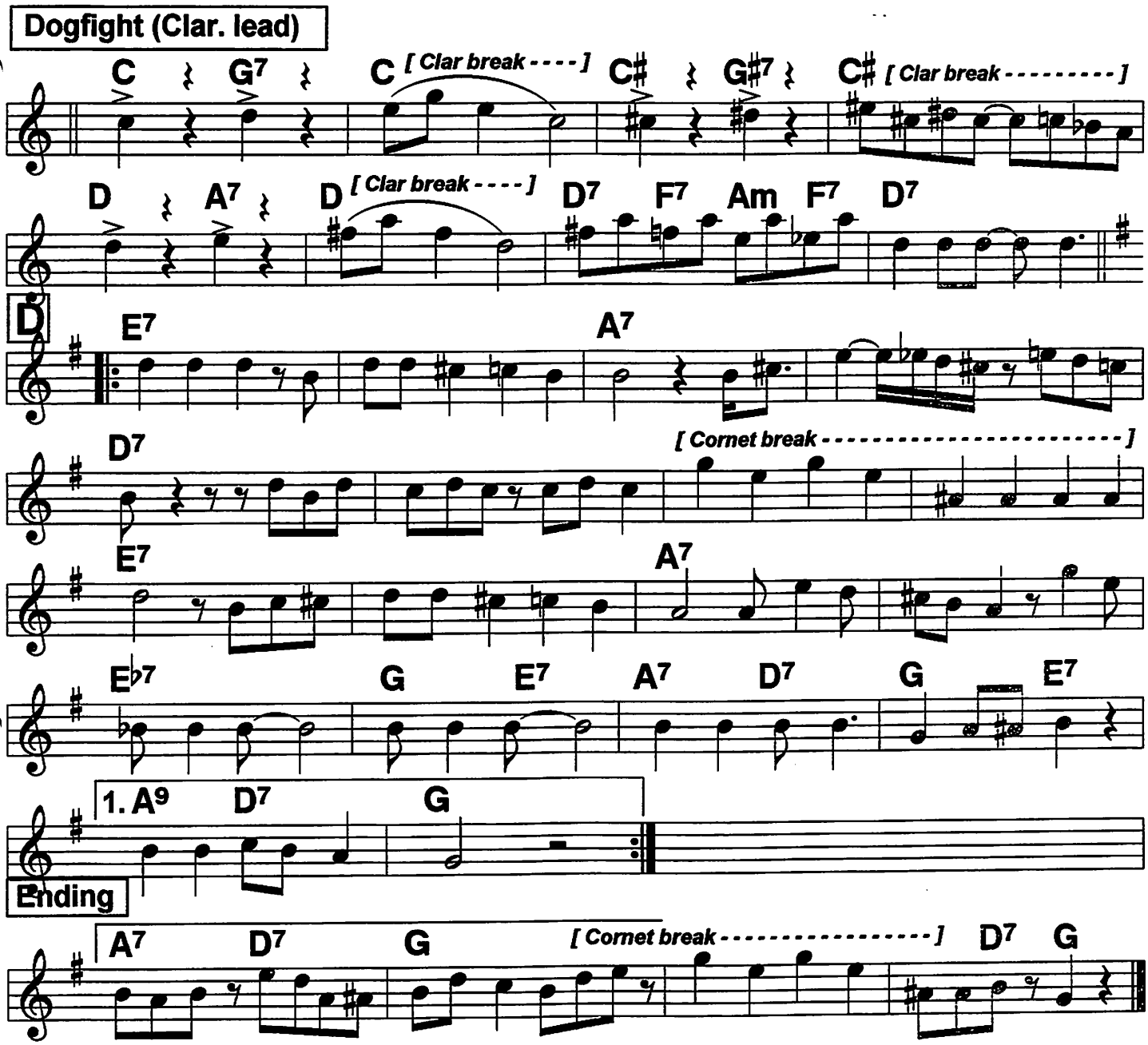
Mandy Lee Blues (1)

King Oliver '23;
c. Bloom-Melrose, 1923

4/4 ♩ = 176



Mandy Lee Blues (2)



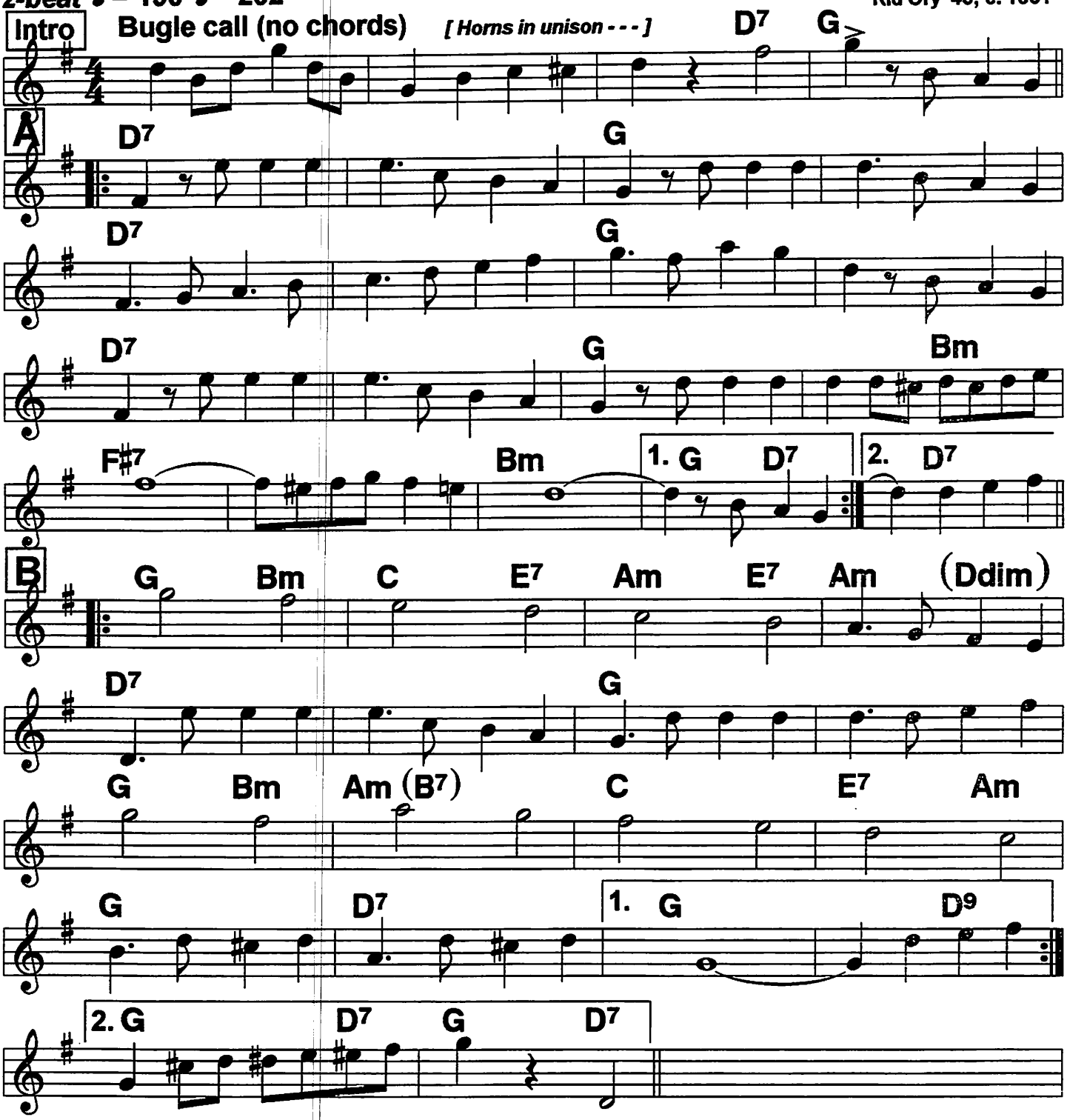
Routine: Intro, A, B, solos on B or D, C Clar. solo, Dogfight, D D, ending.

As with many of the '23 Olivers, much of the melody is impressionistic, but the outline is fairly clear--one must look for the most consistently played notes in the sections that are played more than once. Oliver and Armstrong traded the lead every few bars, playing infinite (mainly rhythmic, not really melodic) variations. Dynamics were accomplished partly with "licks", often by changing the roles of the 2 cornets. 1st time through, 2nd cornet might be mainly harmony, 2nd time variation above and below the melody, 3rd and 4th times by one cornet playing increasingly actively above the melody.

99 Bb Book Maryland, My Maryland (1)

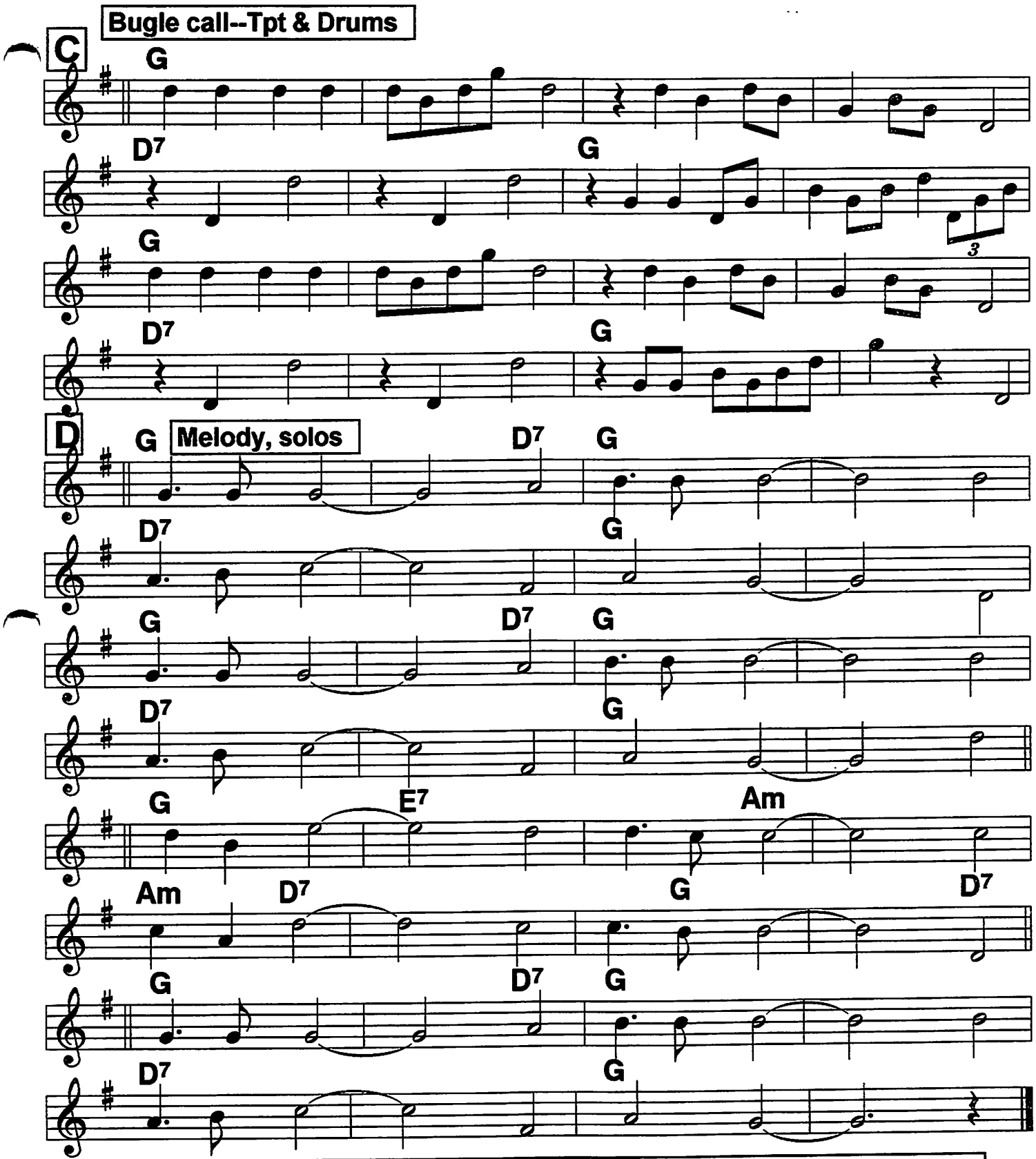
Bunk Johnson, Kid Ory '45; c. 1861

2-beat ♩= 190 ♩= 202



The chords on line B-3, bars 2-3, are indistinct or homogenized on the Ory & Bunk records, whereas Ory plays line 1 very clearly.

Maryland, My Maryland (2)



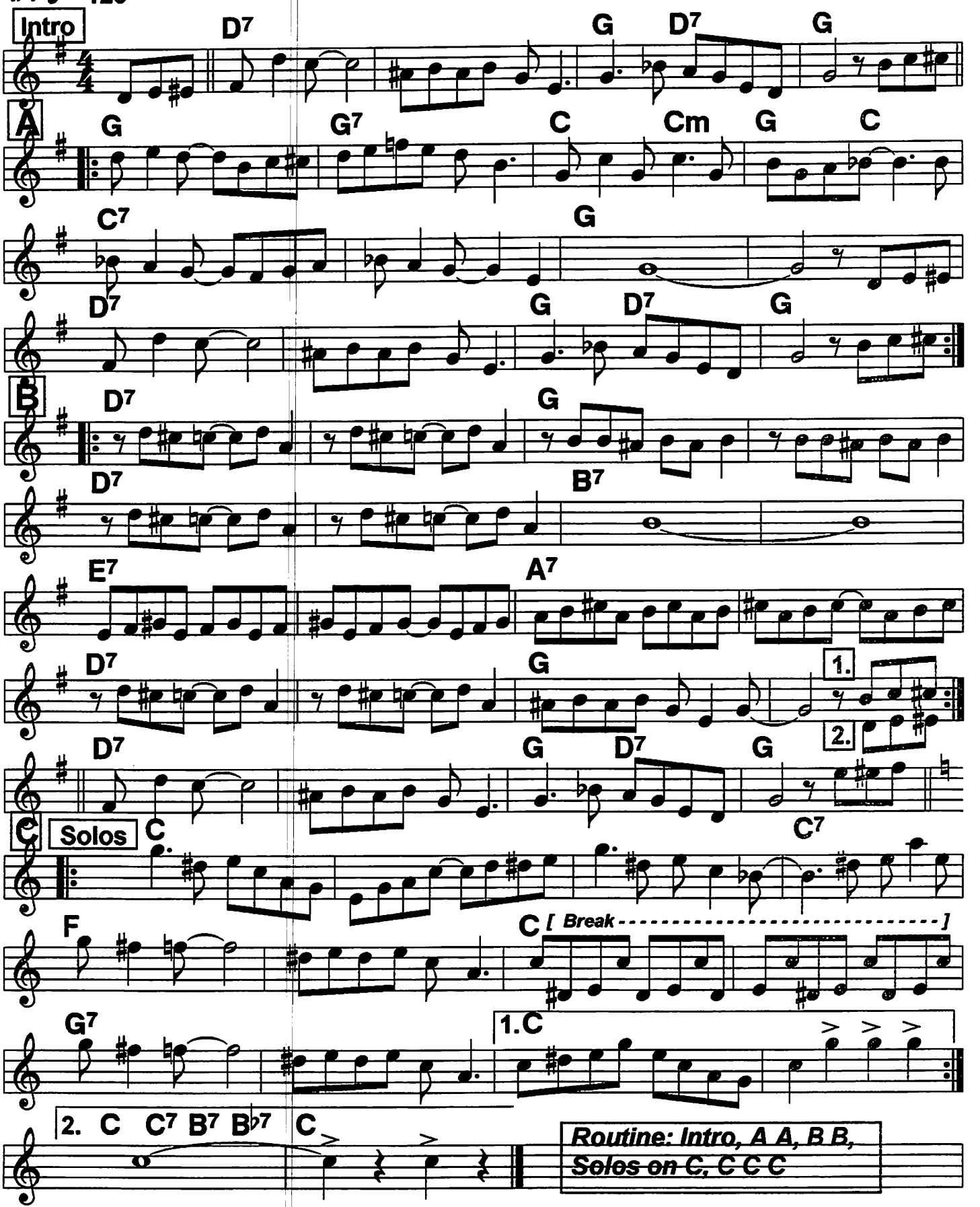
Routine: A A, B B, C, D, Solos on D, D melody with bugle call over D, (band plays bridge, last 8; tpt might play last 8 of C or melody.) Tempo is moderate, so maybe no solos or else trade 8s 1 or 2 X.

100 (Bb Book) Memphis Blues

4/4 ♩ = 126

Book version; no "definitive" record found. Often played in Eb-Ab

c. Handy, 1912



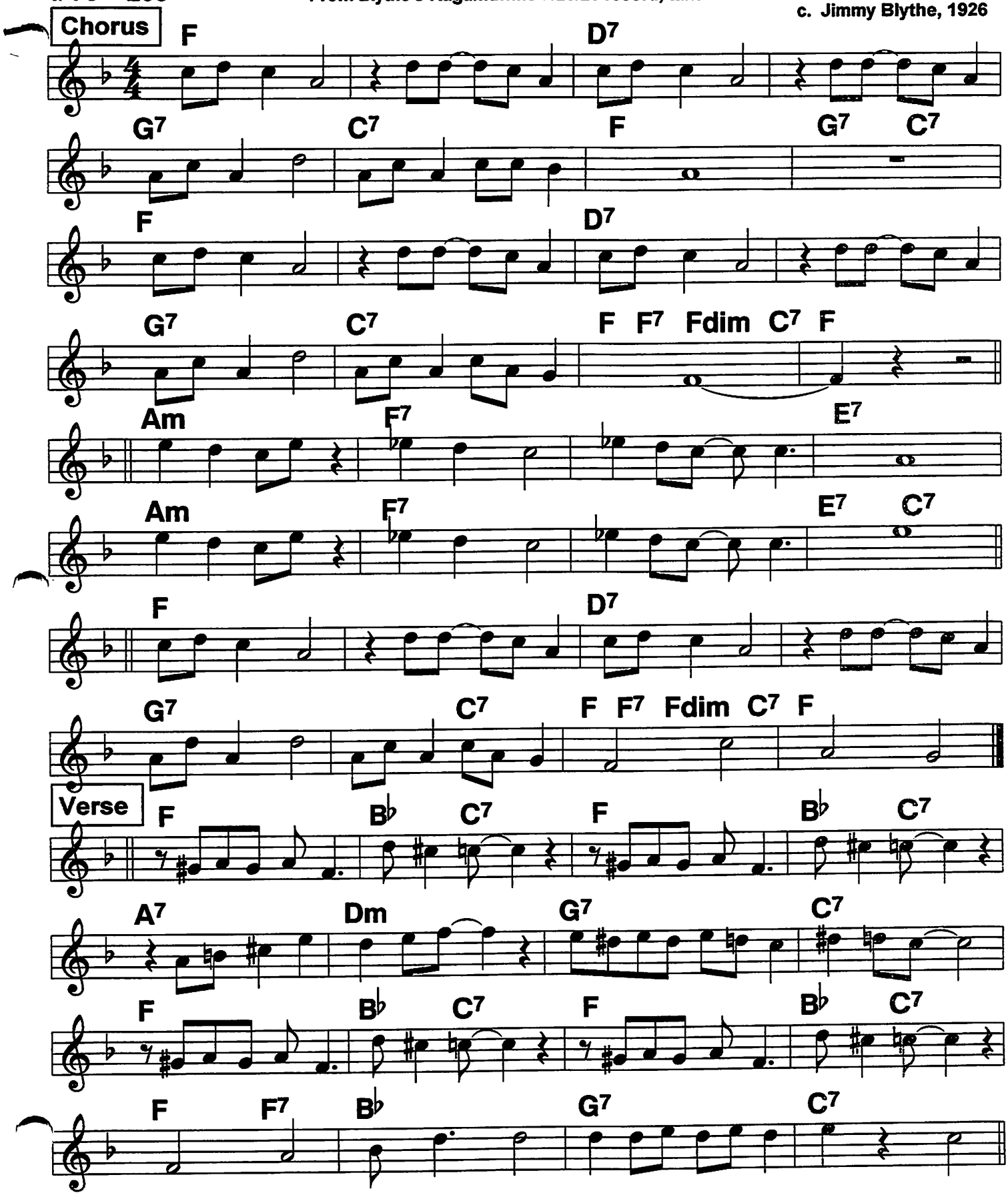
Messin' Around (Blythe)

Bb book

4/4 ♩ = 208

From Blythe's Ragamuffins 7/26/26 record, take 2

c. Jimmy Blythe, 1926

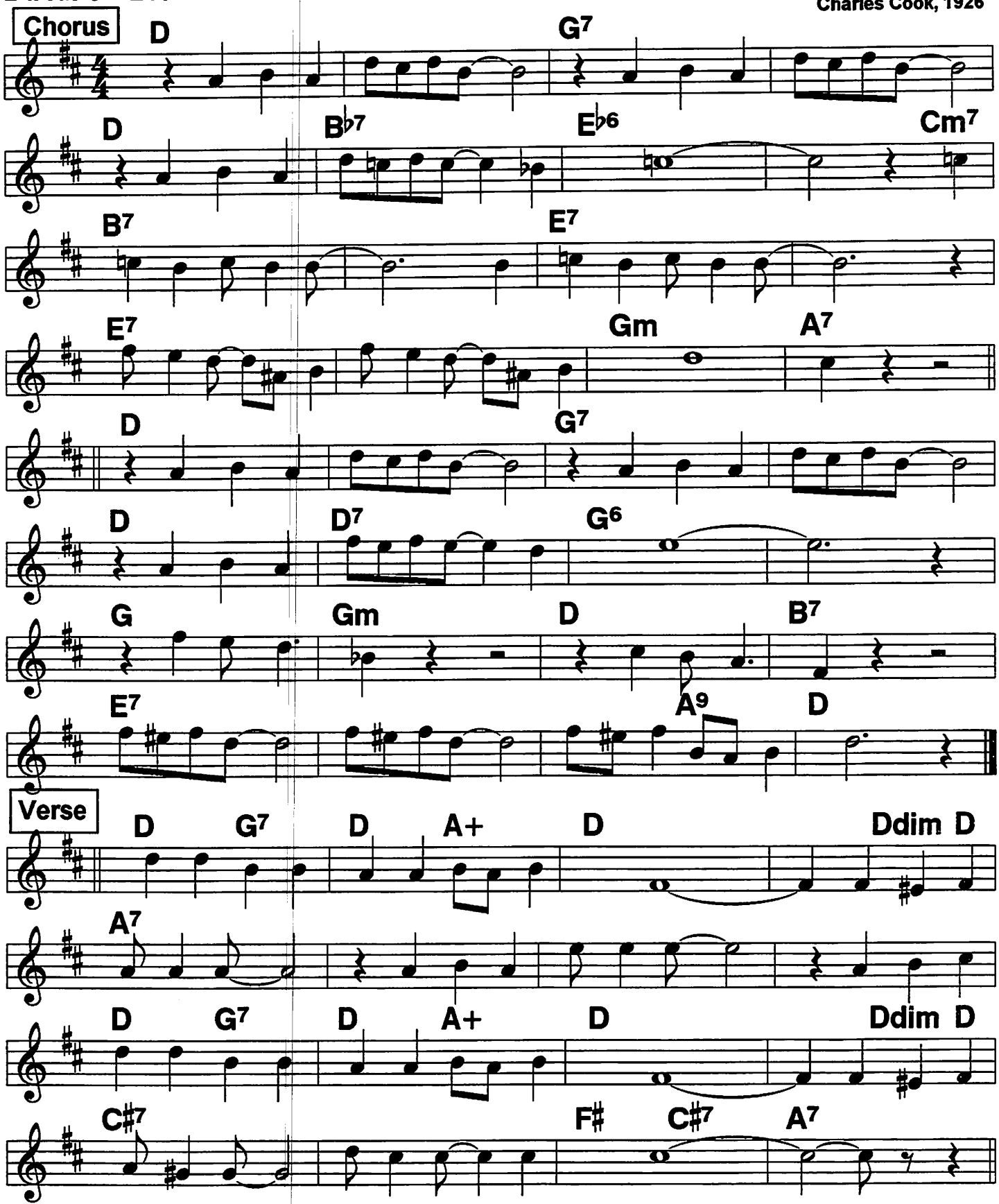


102 Bb Book Messin' Around (St. Cyr)

2-beat ♩ = 210

Book version. Cookie's Gingersnaps 6/22/26 rec. is close. . .

c. John St. Cyr, Charles Cook, 1926



Midnight Mama (Papa)

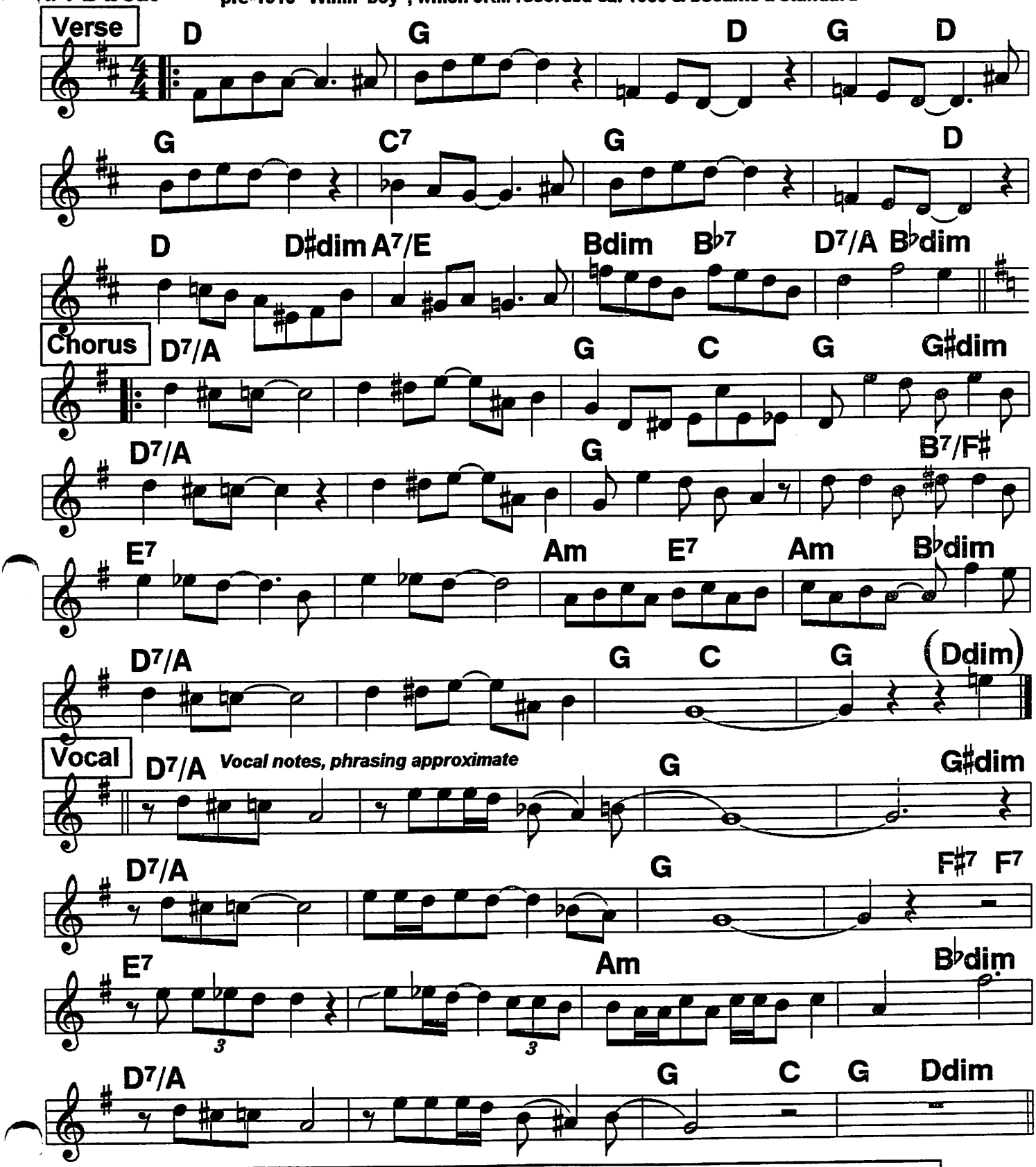
Bb Book

(Tom Cat Blues)

Levee Serenaders '28;
c. J.R. Morton, 1925

♩ = 140 ♩ = 94
4/4 2-beat

From various sources. Vocal from LS record. Chorus orig. from pre-1910 "Winin' boy", which JRM recorded ca. 1939 & became a standard



Routine: Chorus, verse, [vocal], solos, Chorus, verse, chorus.

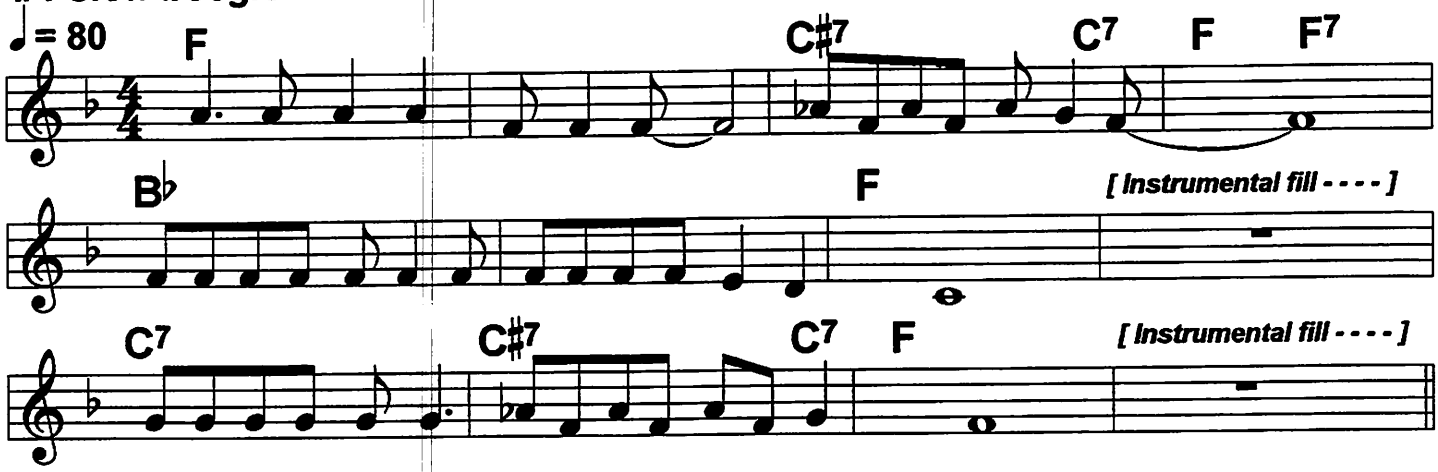
104 (Bb Book) Mountain Top Blues

(Blue Mama's Suicide Wail)

Bessie's key. Melody just suggestive. Lyrics from book and record.

Bessie Smith;
c. S. Williams, 1924

4/4 Slow boogie



1. Feel so sad and sorrowful,/ runnin' over with the blues.///
Feel so sad and sorrowful, runnin' over with the blues./// //// If
Someone buys me poison, that's the kind of death I'll choose./// ////

2. Goin' up to the mountain top,/ throw myself down in the sea.///
Climb up to the mountain,/ throw myself down in the sea./// ||| Jes'
Let the shark and fishes make a big fuss over me./// /|||

3. Find a big high rock to jump from,//
stones all thick down on the ground.///
Big high rock to jump from, stones all thick down on the
ground./// /|| And
When you find me, you'll see lots of pieces layin' 'round./// ////

4. Deep hole in the river,/// mama's gonna step right in.///
Deep hole in the river, mama's gonna step right in./// ////
I fill the hole with [cannon] 'cause they laugh out loud at me/// ////

5. Got myself a brand new hammock,//
placed it underneath a tree./// /|| I
Got a brand new hammock, placed it underneath a tree./// ||| I
Hope the wind will blow so hard, the tree will fall on me./// ////

My Man O' War

Bb Book

A naughty novelty for fem. voc.1/27/30 LM record key & chords. Variations from sheet music insignificant

Lizzie Miles '30; Lena Wilson '31; c. S. Williams, Razaf, 1930

4/4 ♩ = 96

Verse *Ad lib*

Bm B7 Em F#7 Bm G7 F#7

Bm B7 Em F#7 Bm

C#7 F#7 B7 Em G7 F#7 *Rhythm*

Chorus

Bm ♩ = 96 Em F#7 Bm Em F#7

Bm Em G7 Bm G7 F#7 Bm F#7

Bm Em F#7 Bm Em F#7

Bm Em G7 Bm G7 F#7 Bm

B7 Adim B7 Em B7 Em

A7 B♭dim A7 Bm Em F#7

Bm Em F#7 Bm Em F#7

Bm G7 Bm G7 F#7 Bm

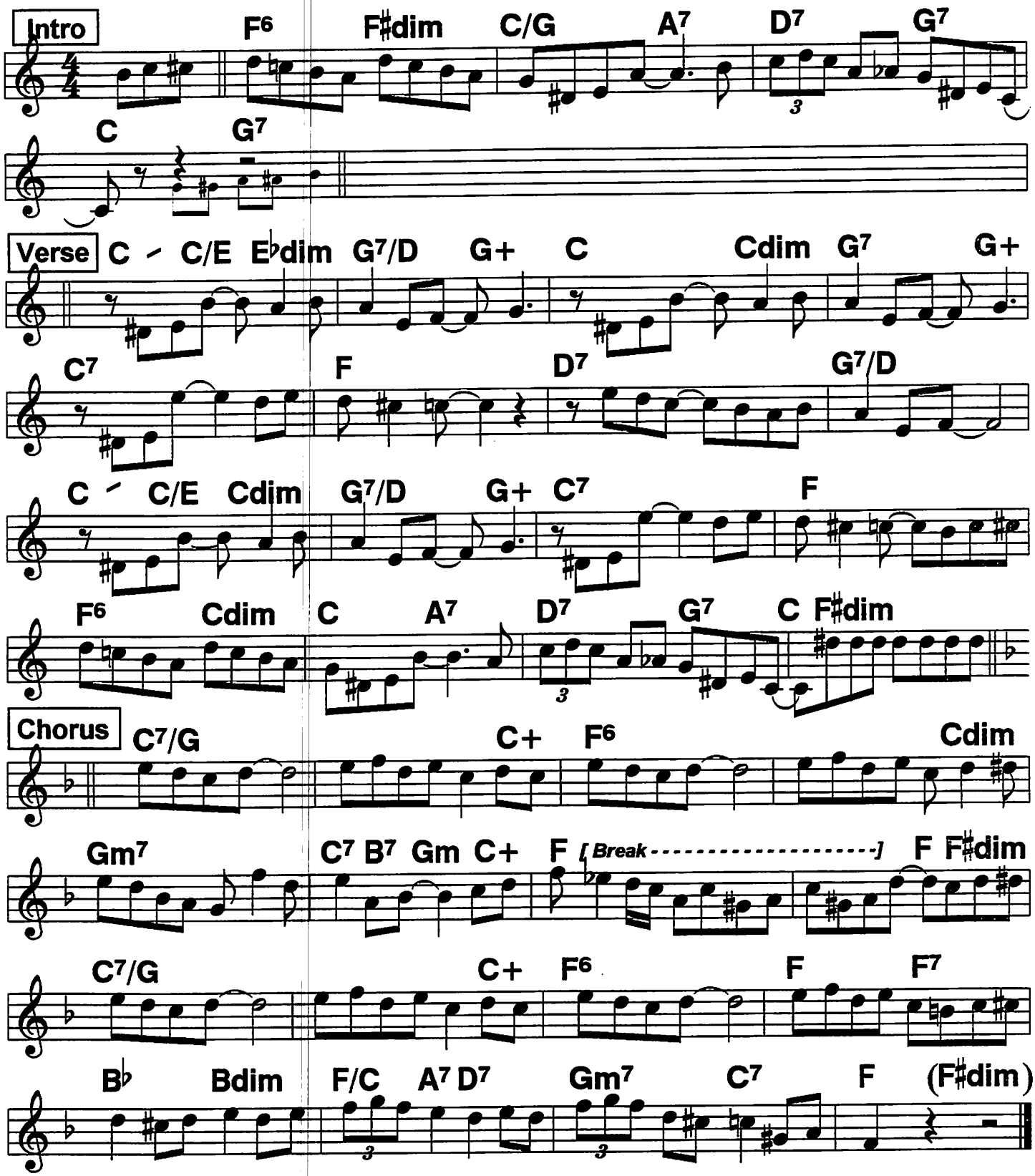
Have fun with it--eg. a martial style, drum sound effects.

Mr. Jelly Lord (1)

Records vary, so adapted mainly from piano sheet music, plus records, JRM score.
Play it like a regular tune. Play along w/ 7/19/27 trio.

NORK '23; Levee Serenaders '28;
JRM Trio '27; c. Morton, 1923

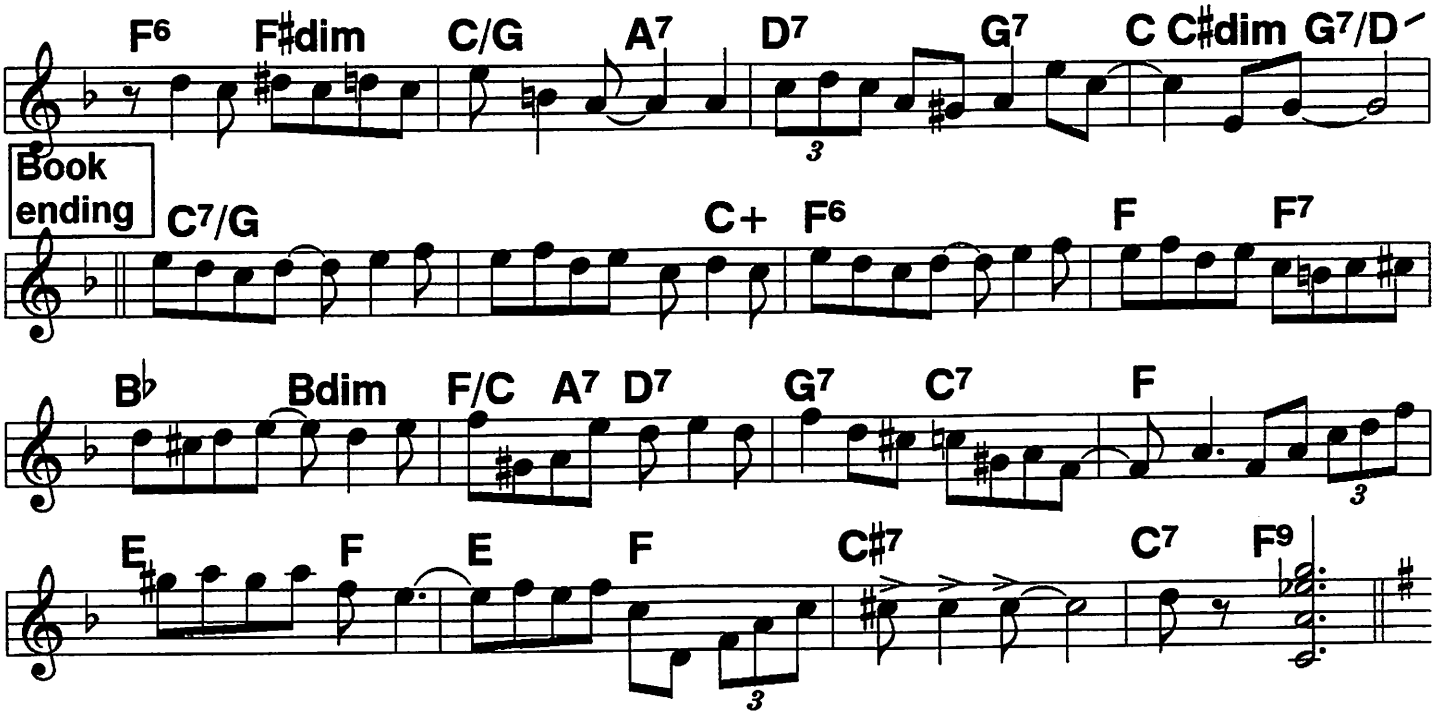
4/4 ♩ = 138 NORK = 120 LS = 92 Book intro on p. 2



Mr. Jelly Lord (2)

Bb Book

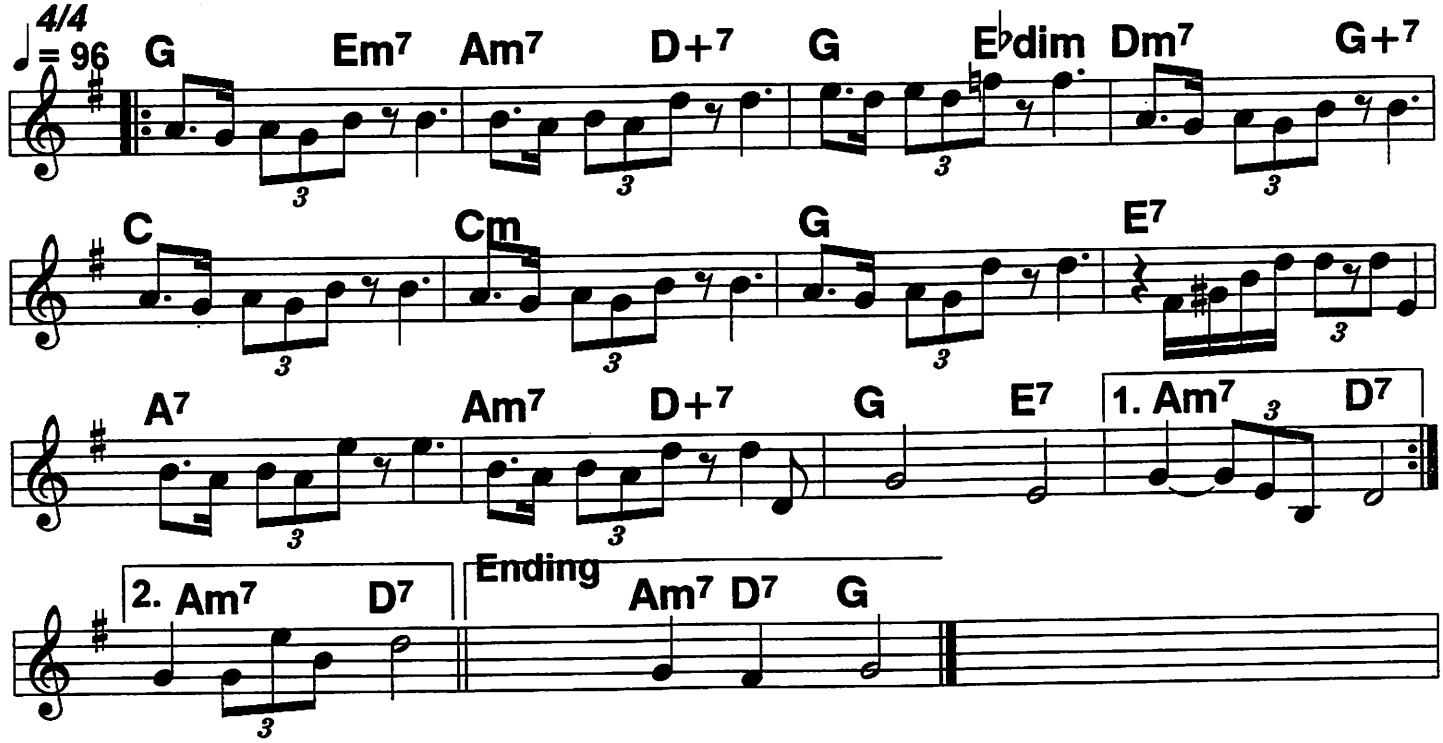
Book Intro



Caution Blues (Blues In Thirds)

Bechet Trio record is "Blues in thords"

Hines solo '28; Bechet/Hines '40; c. Earl Hines, 1928



107 Bb Book

My Heart (1)

No sheet music found; from the11/12/25 Hot Five record. . .

c. Lil Hardin, 1925

4/4 ♩ = 100

Horns Intro *Clar top notes, Cor middle, Tbn bottom*

no tbn

The E in bars 2, 4, 18, 20 is commonly played as E7.

Chorus

F E F E

F Gm7 C7

C7 F D7

G7 C7

F E F6 E

F7 B♭

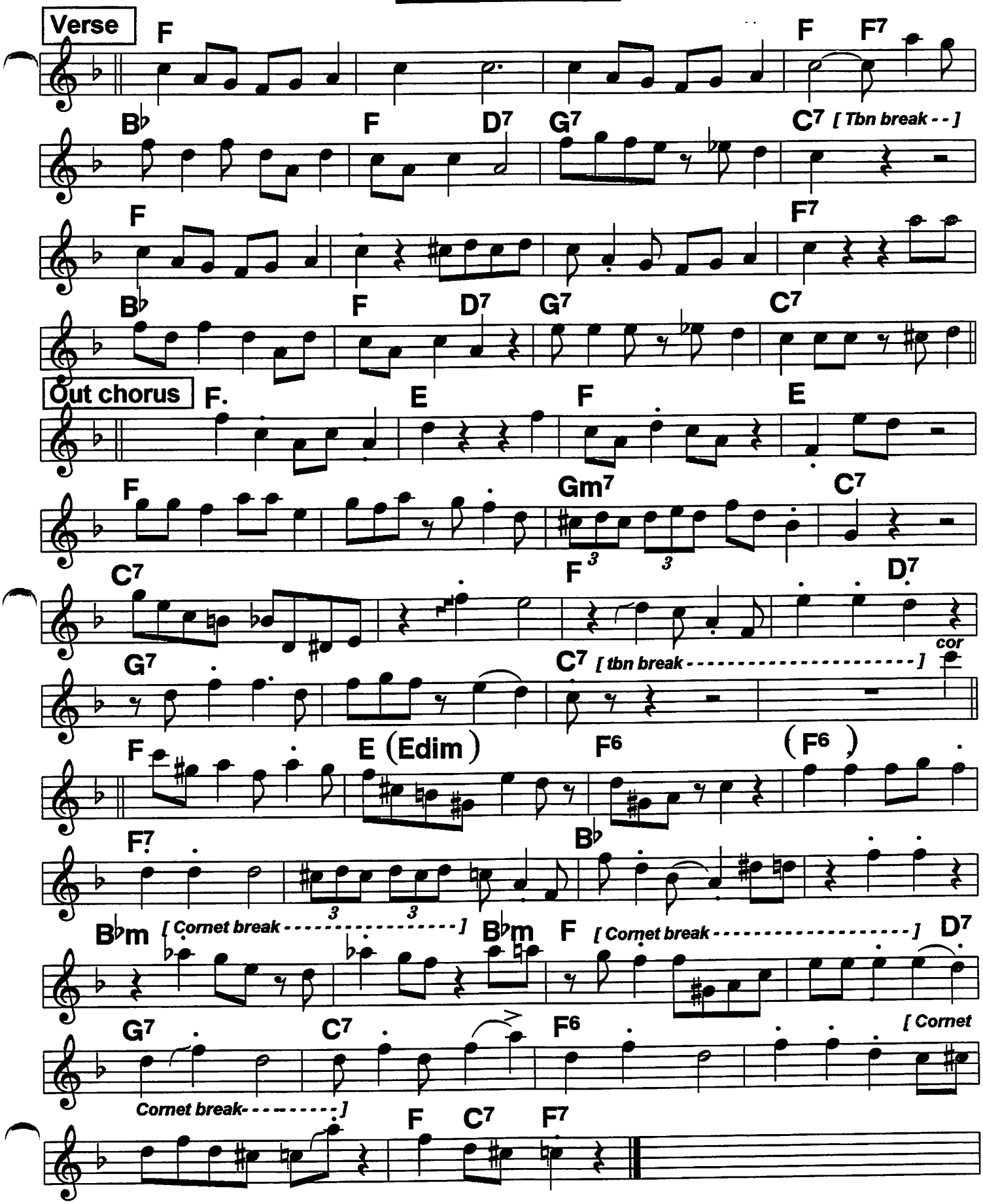
B♭m F Cm D9

[cornet break -]

G7 C7 F

To Verse

My Heart (2)

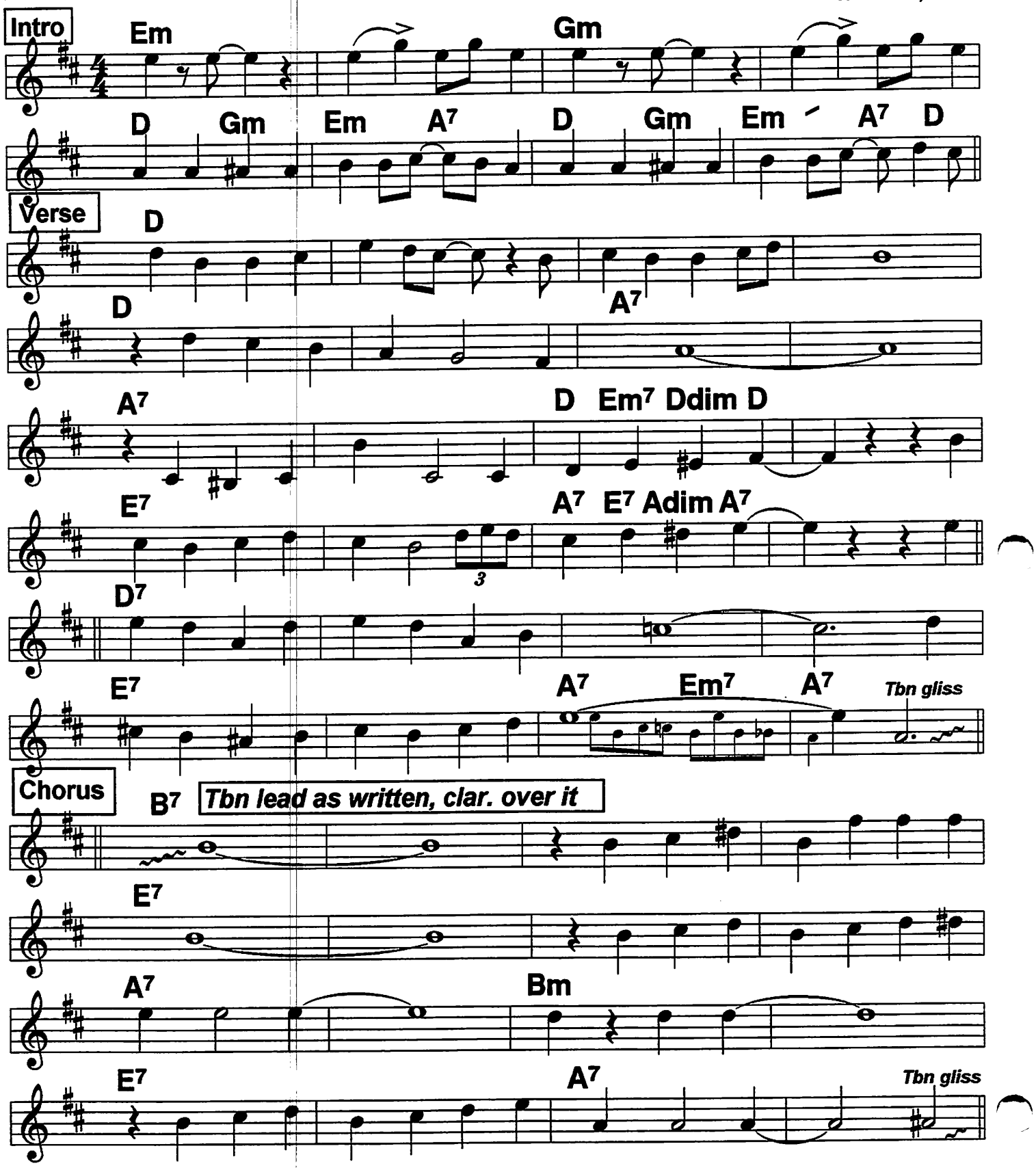

Verse
F
F F7
B♭ F D7 G7 C7 [Tbn break - -]
F F7
B♭ F D7 G7 C7
Out chorus
F. E F E
F Gm7 C7
C7 F3 3 D7
cor
G7 C7 [tbn break -]
F E (Edim) F6 (F6)
F7 B♭
B♭m [Cornet break - - - - - - - - - - - - - - - - -] B♭m F [Cornet break - - - - - - - - - - - - - - - - -] D7
G7 C7 F6 [Cornet
Cornet break - - - - - - - - -]
F C7 F7

My Pretty Girl (1)

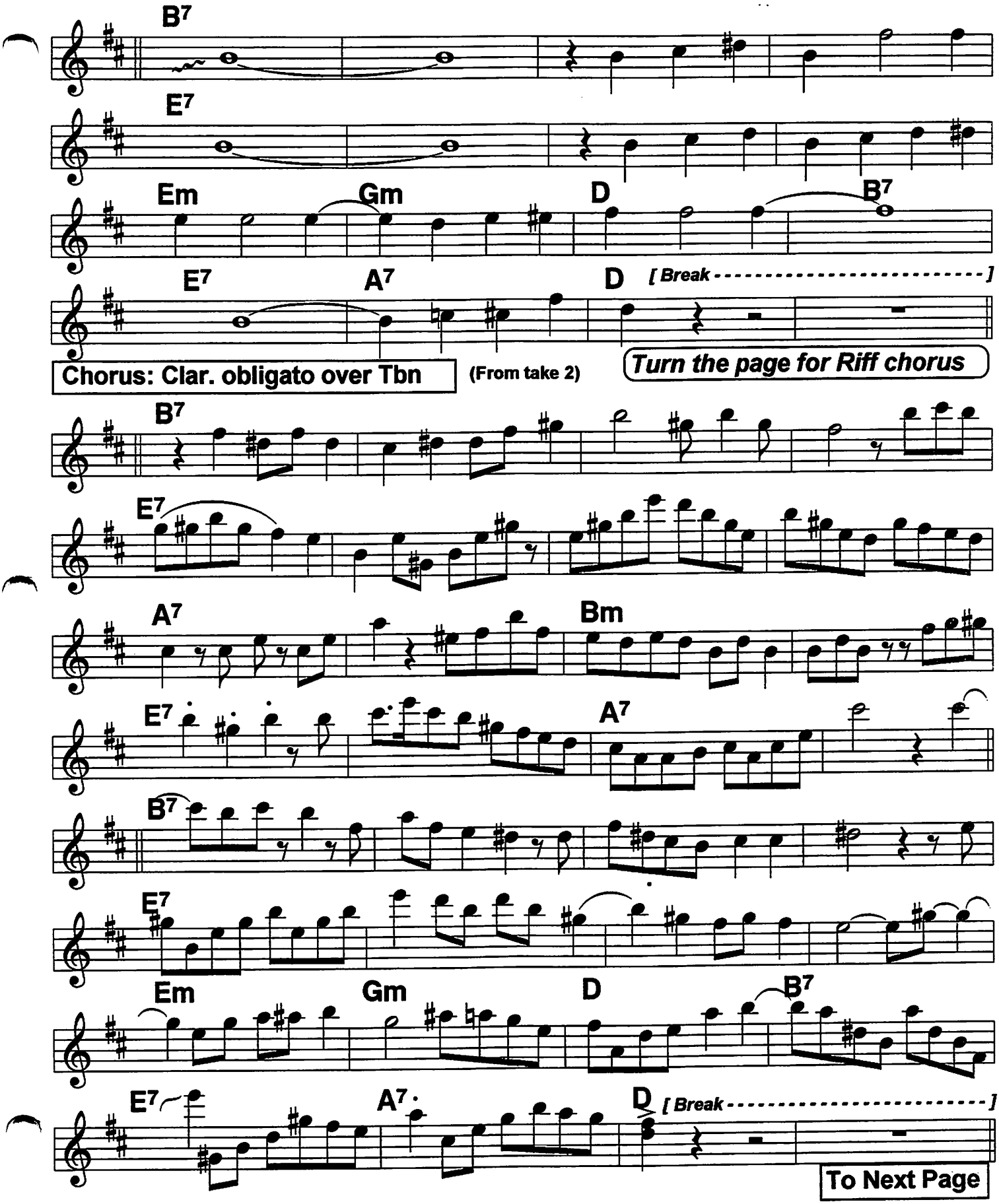
Goldkette's hot record of 2/1/27 is famous for Bix, but its tempo & riff choruses make it a good showpiece for smaller bands. Mostly take 1, but take 2 clarinet solo seemed better.

c. Fulcher, 1926

2-beat ♩ = 250

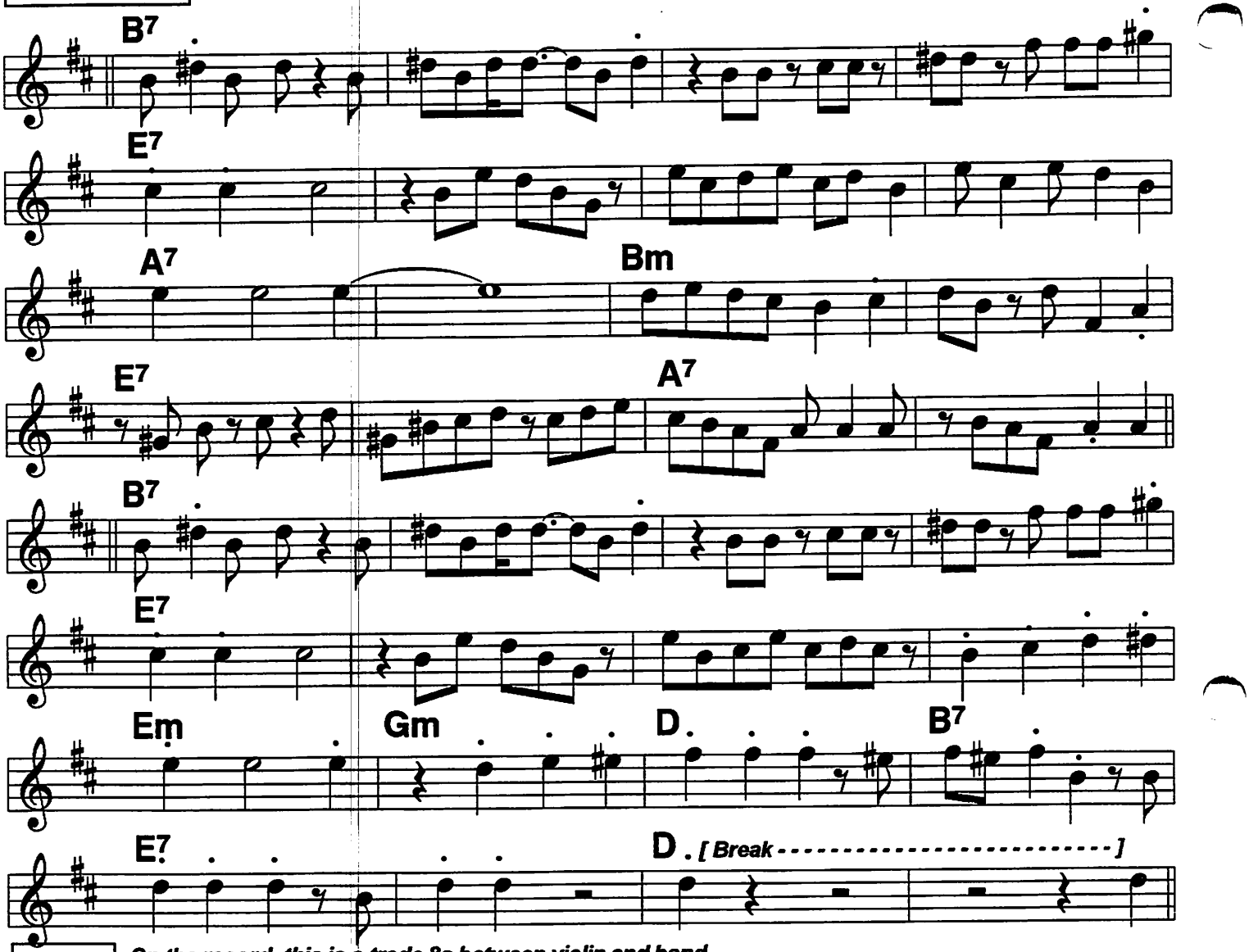


My Pretty Girl (2)

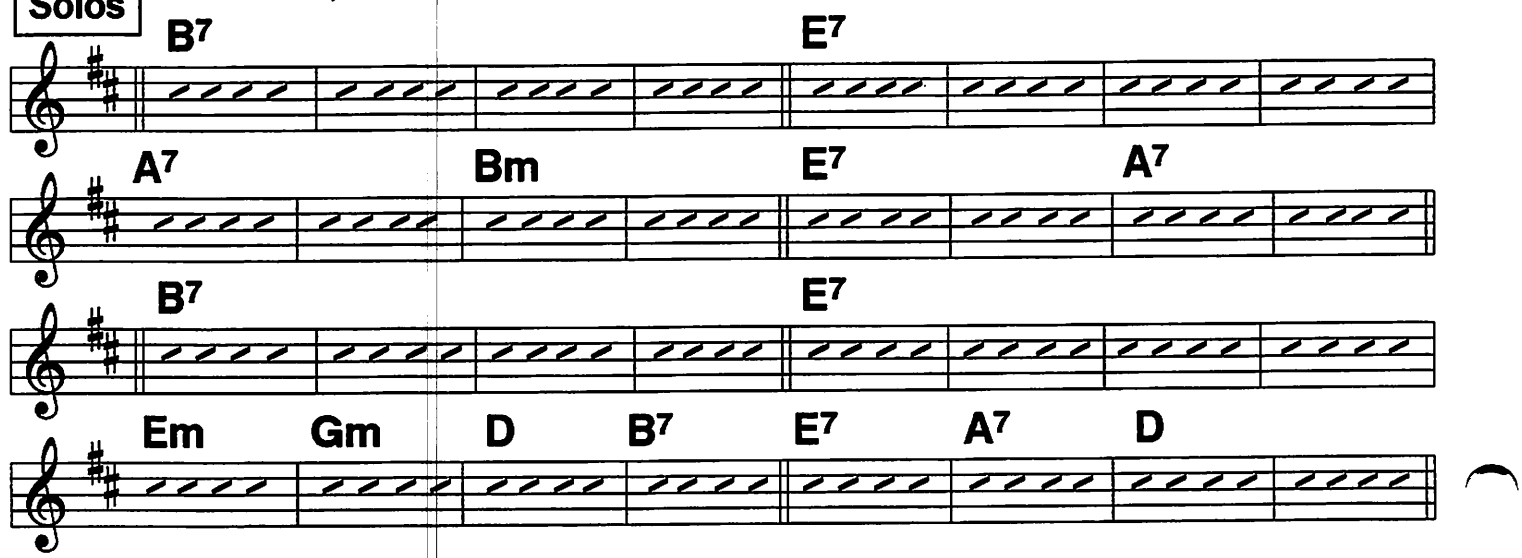


My Pretty Girl (3)

Riff chorus



Solos *On the record, this is a trade 8s between violin and band.*



My Pretty Girl (4)

Out Chorus

B7

E7

Sax Solo

A7 Bm E7 A7 [Break - - - - - - - - -]

Band

B7

E7

Em7 Gm D B7

E7 A7 D [Horns only -]

E7 [Horns only -] F#7 [Horns only -]

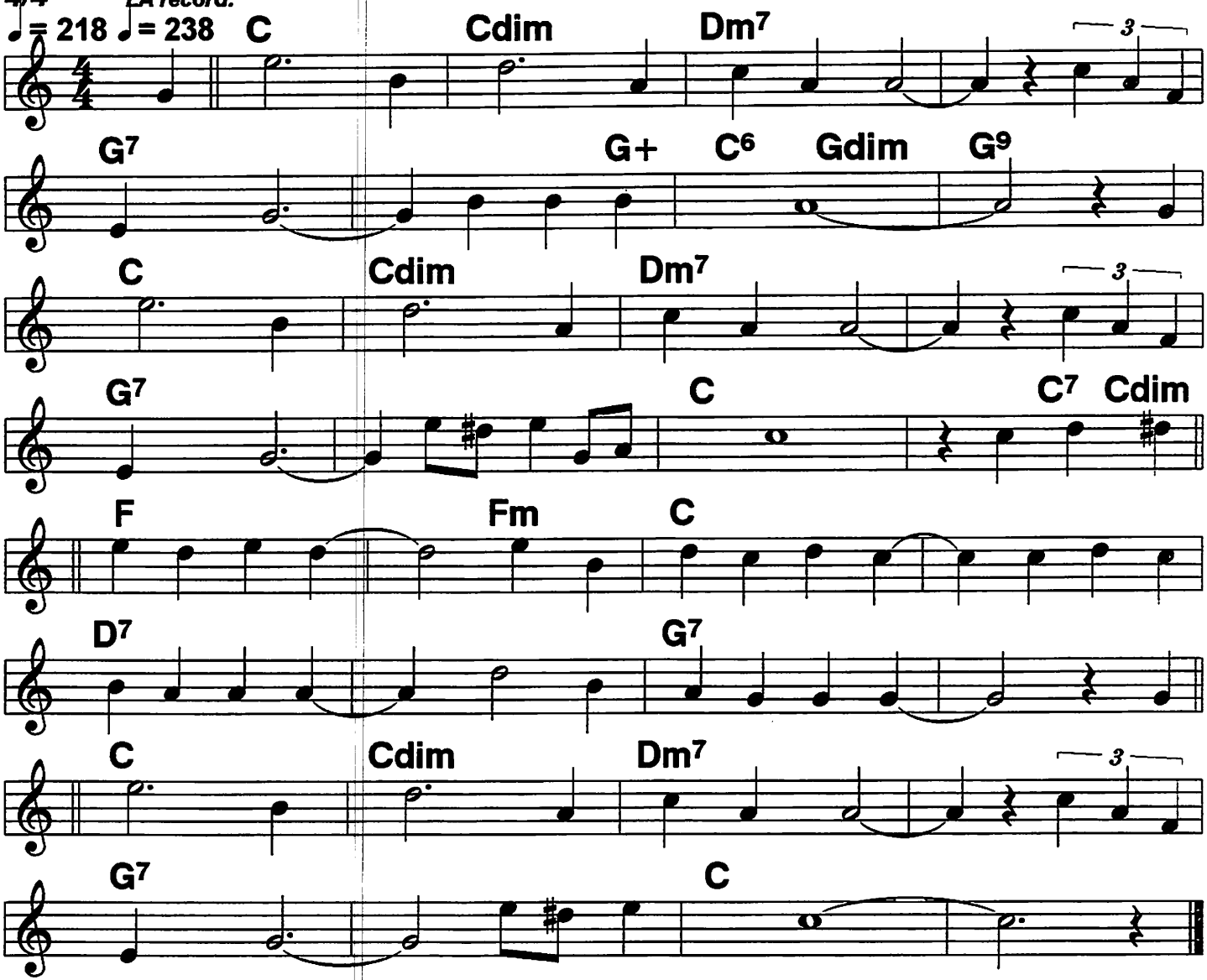
A+ D G D

Bb book

My Monday Date

Most commonly played as a regular jam tune, w/ no reference to 6/27/28 LA rec, which is in C. Chords from rec. Hines 12/8/28 solo rec has a verse; music not found. New lyrics were written in 1954, so perhaps there's a sheet.

Armstrong, '28;
c. Earl Hines, 1928



(Now) Don't// for- get// our Monday date/ /| You promised
Me/// /| Last/ Tues-/day./ ///| And
When// the clock// strikes half past eight,/ /|I'll be there
Waiting// / With a kiss and a sigh./// |I'm gonna

Hold you so fast //when we dance cheek to cheek; /store up e-
Nough love to last /us/ the rest of the week. ///So

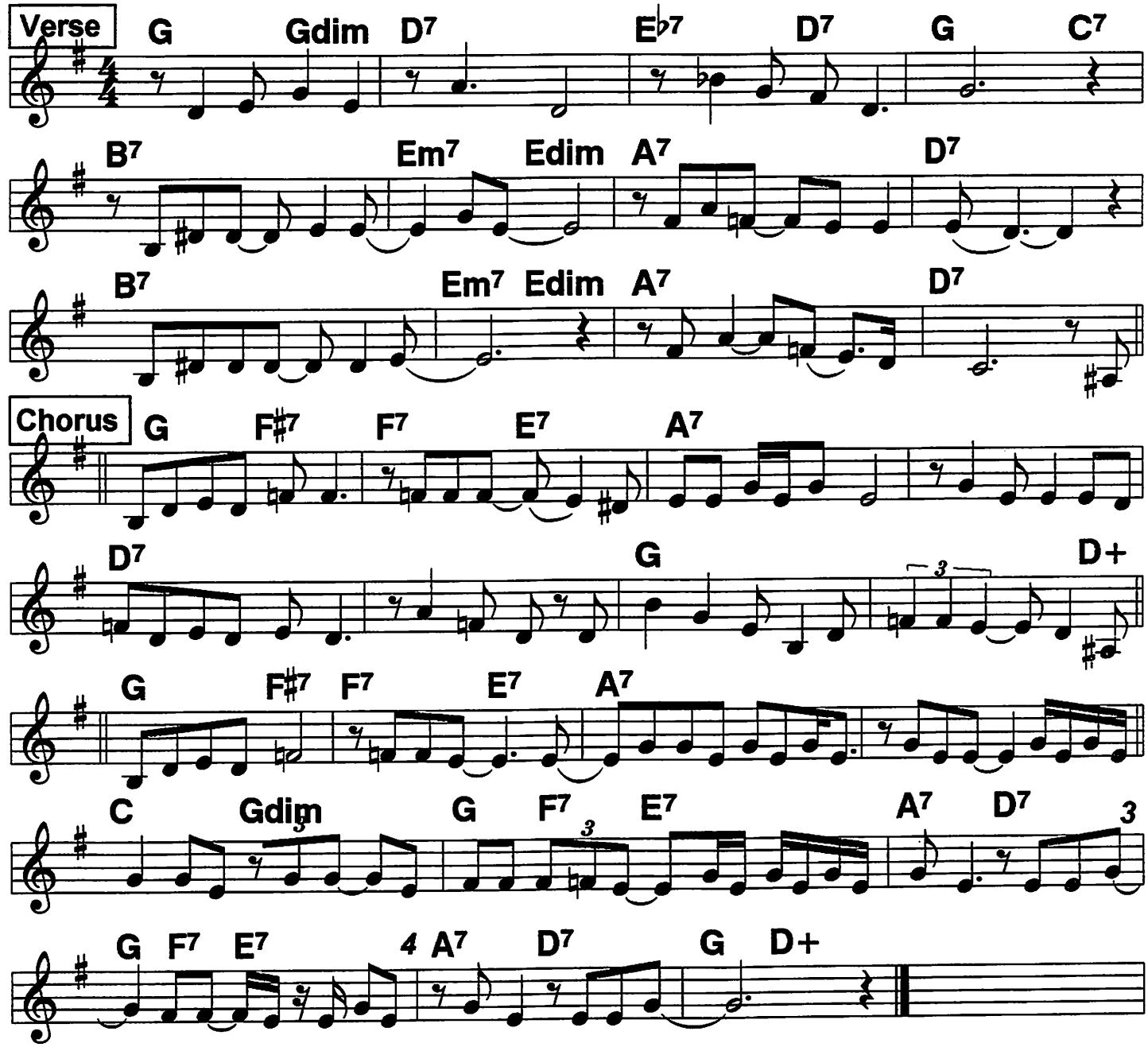
Don't// for- get// our Monday date/ /|baby I
Promise// // neither will I./// ///|

Need A Little Sugar In My Bowl (Bb Book) 110

From 11/20/31 record

Bessie Smith;
c. C. Williams, 1931

4/4 ♩ = 74



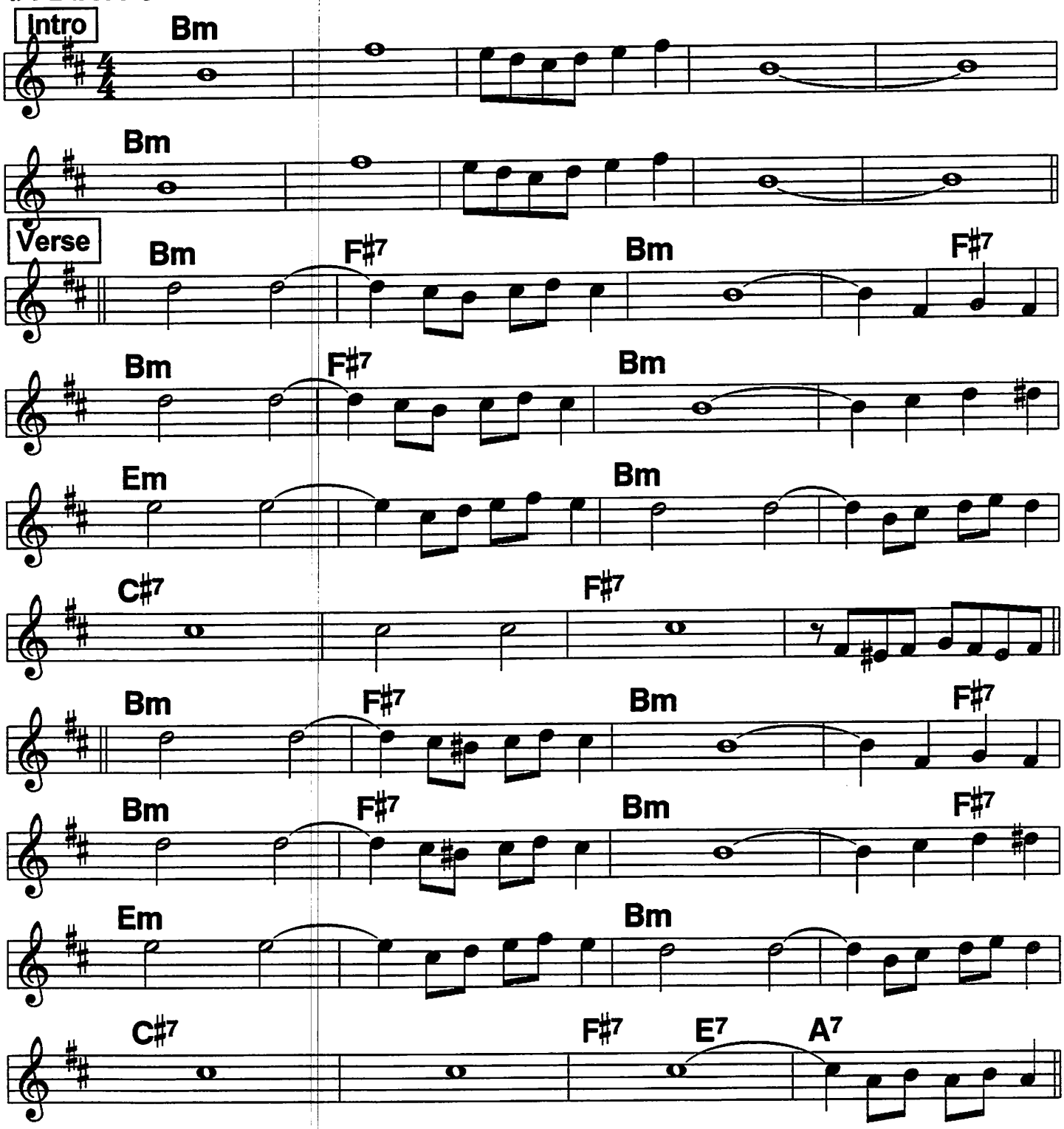
Many of the naughty novelties in this book come from ca. 1930-31, were composed by leading black pop tune writers. Don't know whether they were all published individually, but a bunch of them were published in 6-7 folios of ten tunes each.

111 (Bb Book) New Orleans Shuffle (1)

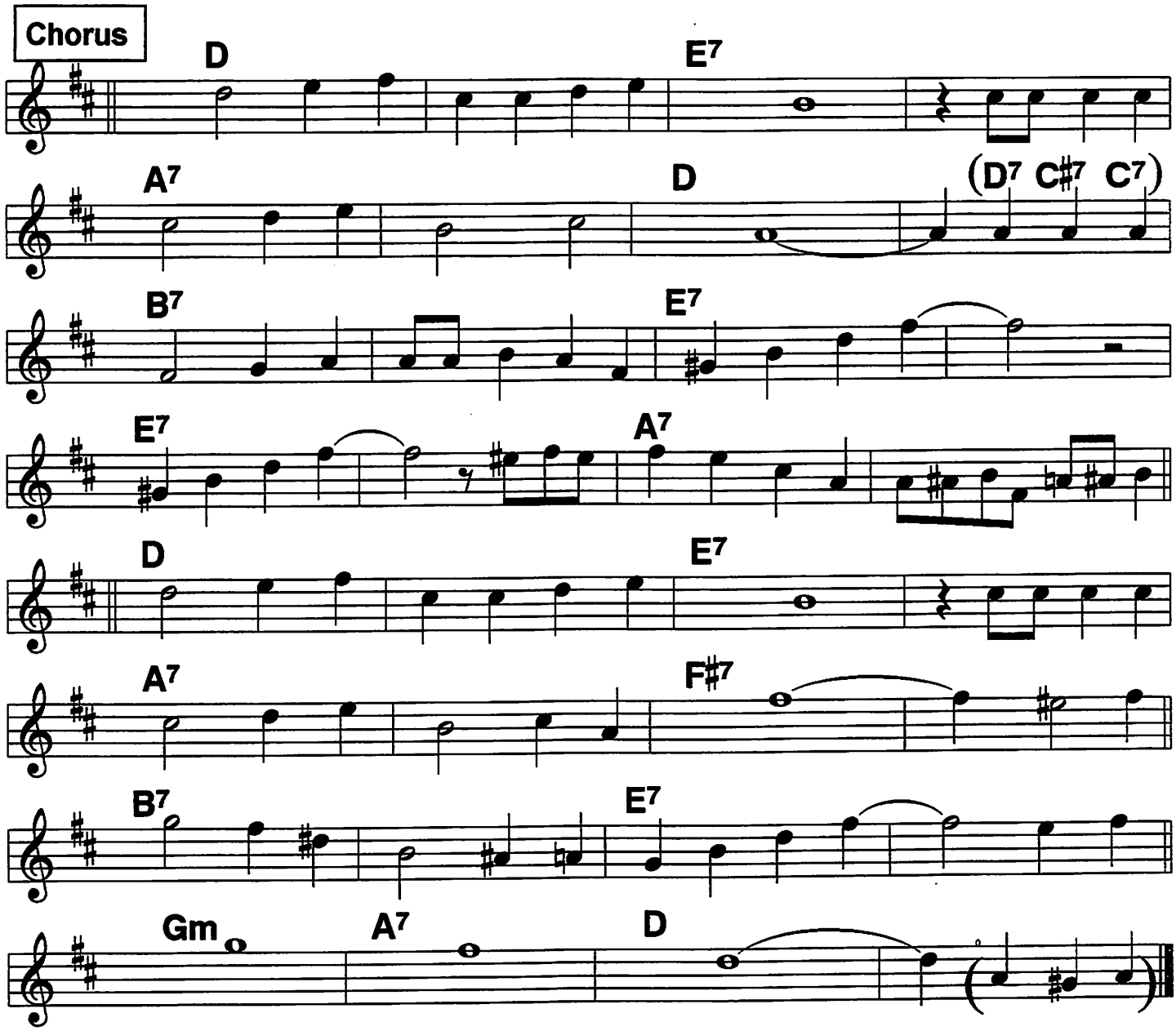
Often played in Bb

Halfway House Orch.;
c. Bill Whitmore, 1925

4/4 2-beat ♩ = 224



New Orleans Shuffle (2)



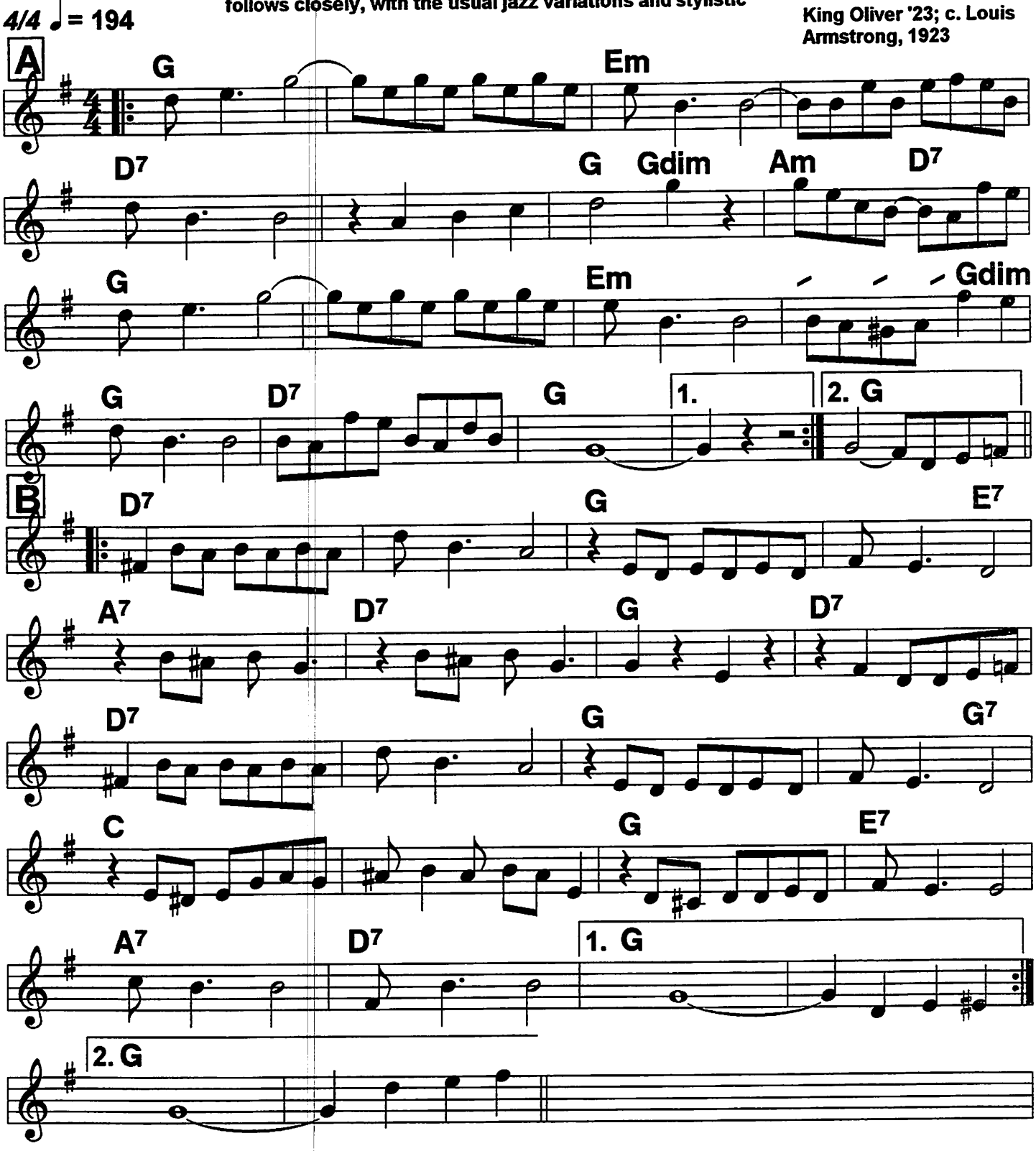
Don't get this confused with the Drifters' "Fools fall in love", no no no!

New Orleans Stomp (1)

(New Orleans Cut-Out)

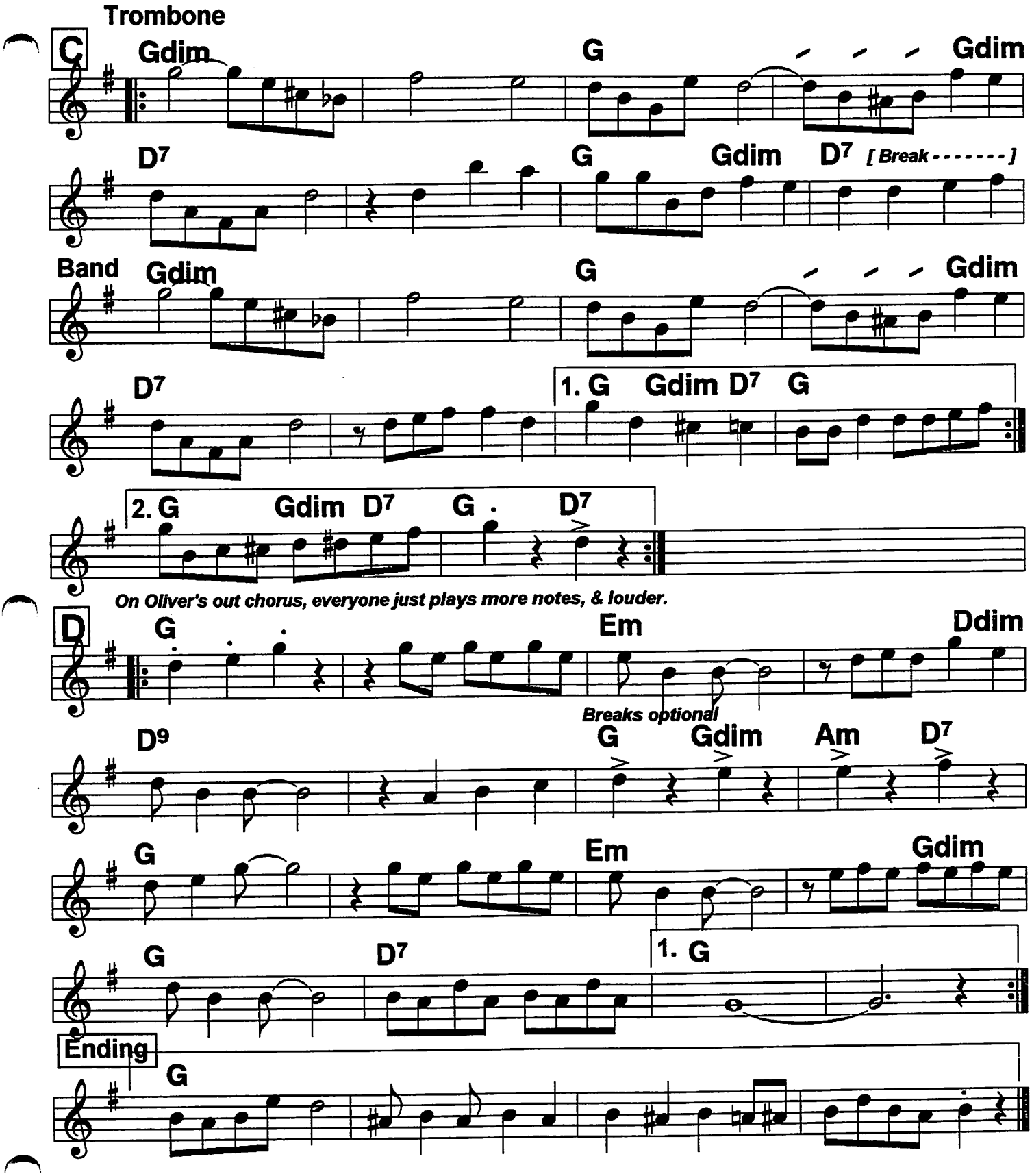
Based on the copyright deposit sheet (orig. in G), which the record follows closely, with the usual jazz variations and stylistic

King Oliver '23; c. Louis Armstrong, 1923



New Orleans Stomp (2)

Bb Book

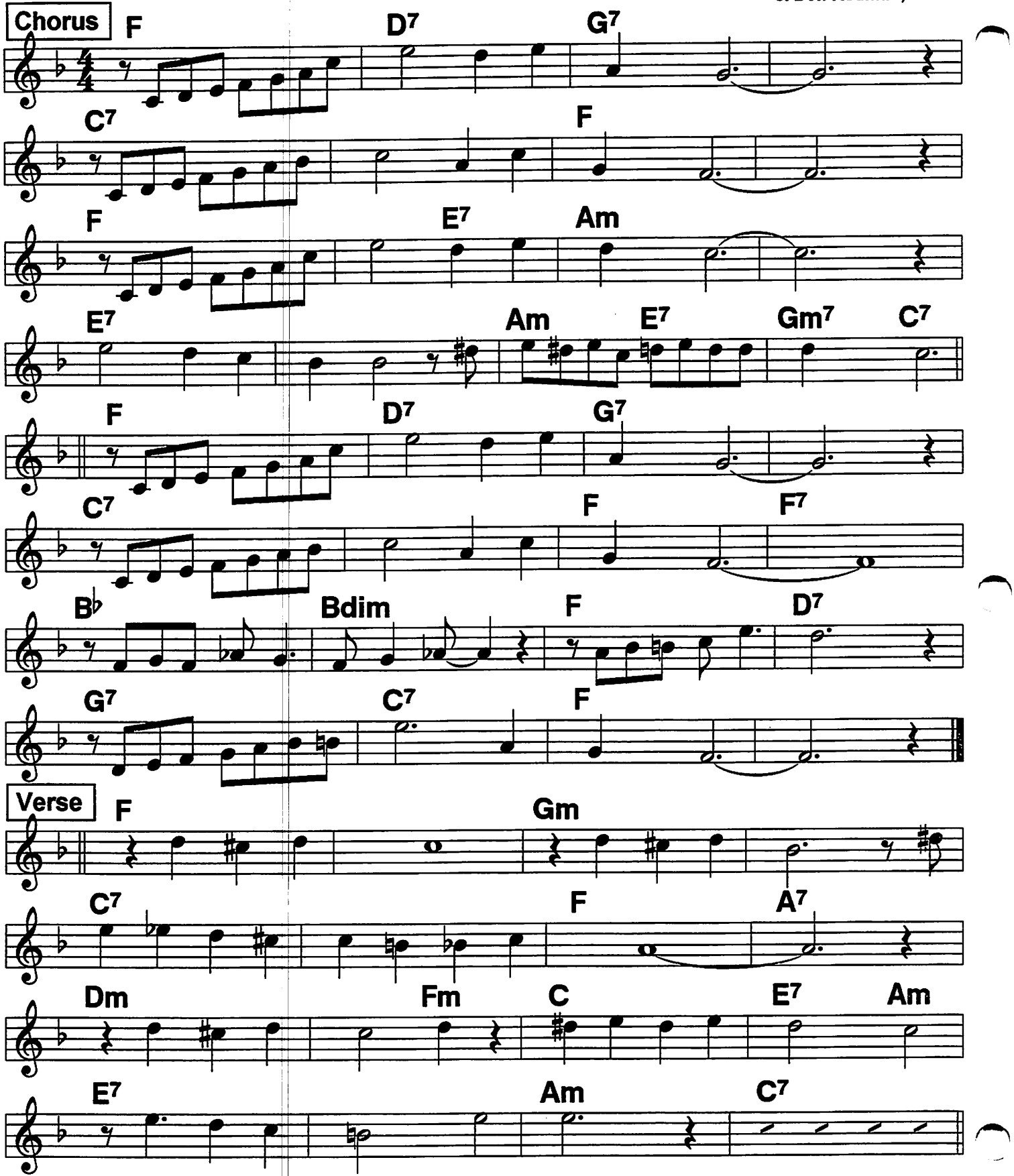


Routine: A A, B B, C C, (Solos on C or D), D D ending

113 Bb book No One Else But You

4/4 ♩= 192

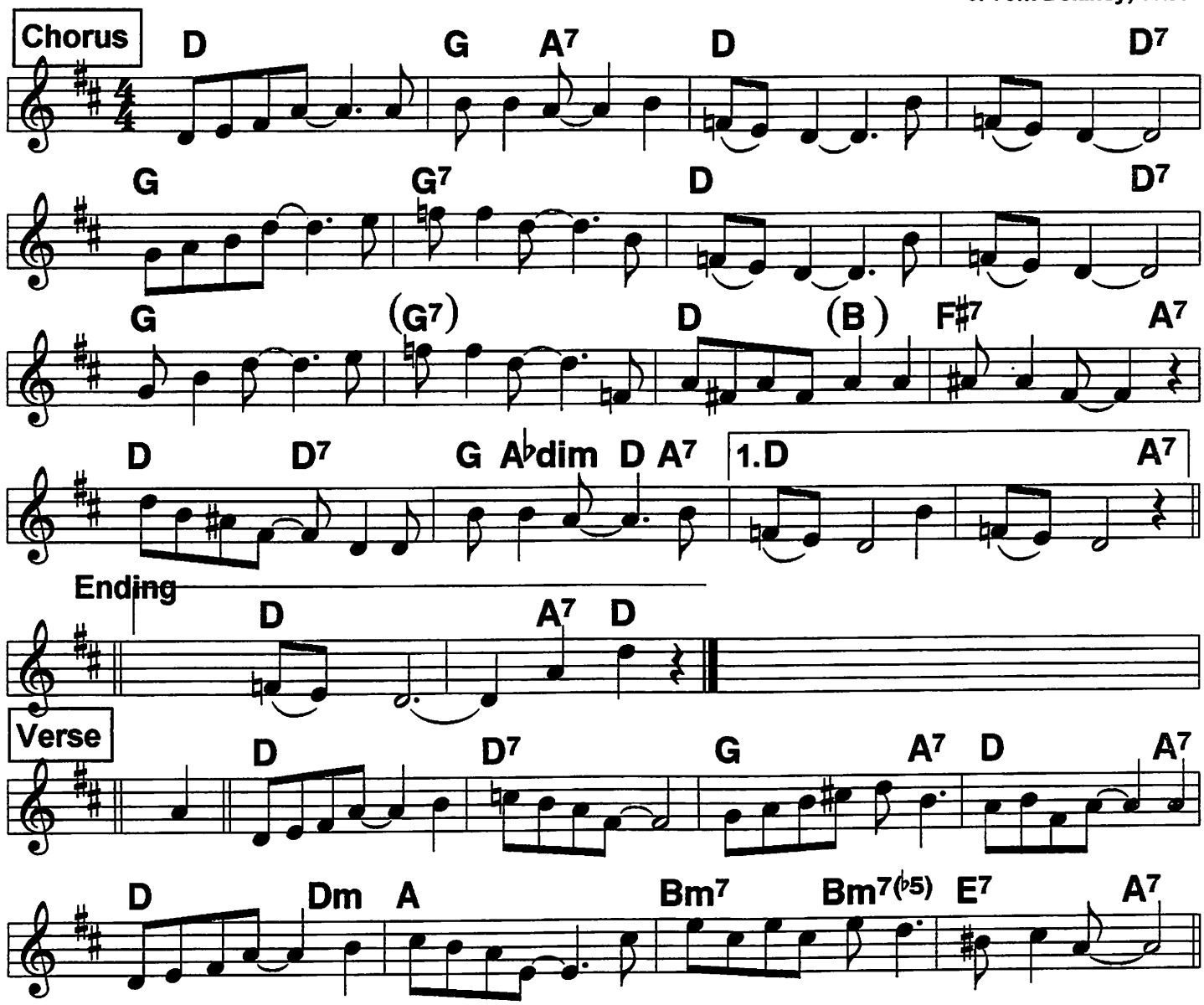
Armstrong '28;
c. Don Redman, 1928



Nobody Knows the Way I feel This Mornin'

Alberta Hunter '24,
Clara Smith '24;
c. Tom Delaney, 1924

4/4 ♩= 88



Several records. Sheet music not found, so used unverified book source.
Hunter sings it in Ab, basically verifies the chorus melody; no verse.
Bechet's 6/4/40 record plays it as a straight 12-bar blues

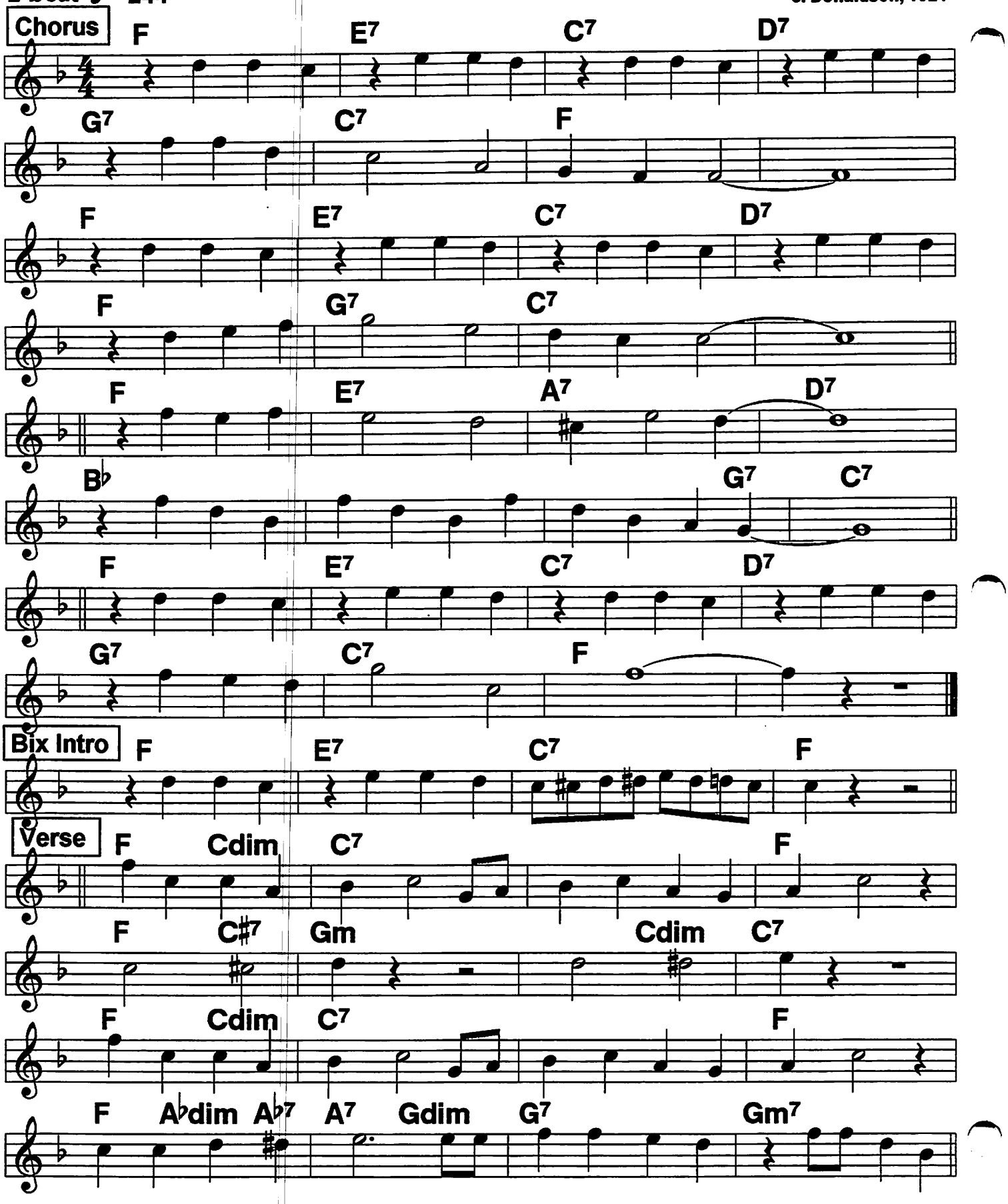
115 Oh Baby (Bix) (1)

Bb Book

2-beat ♩ = 244

Book chorus, verse from 5/6/24 record.

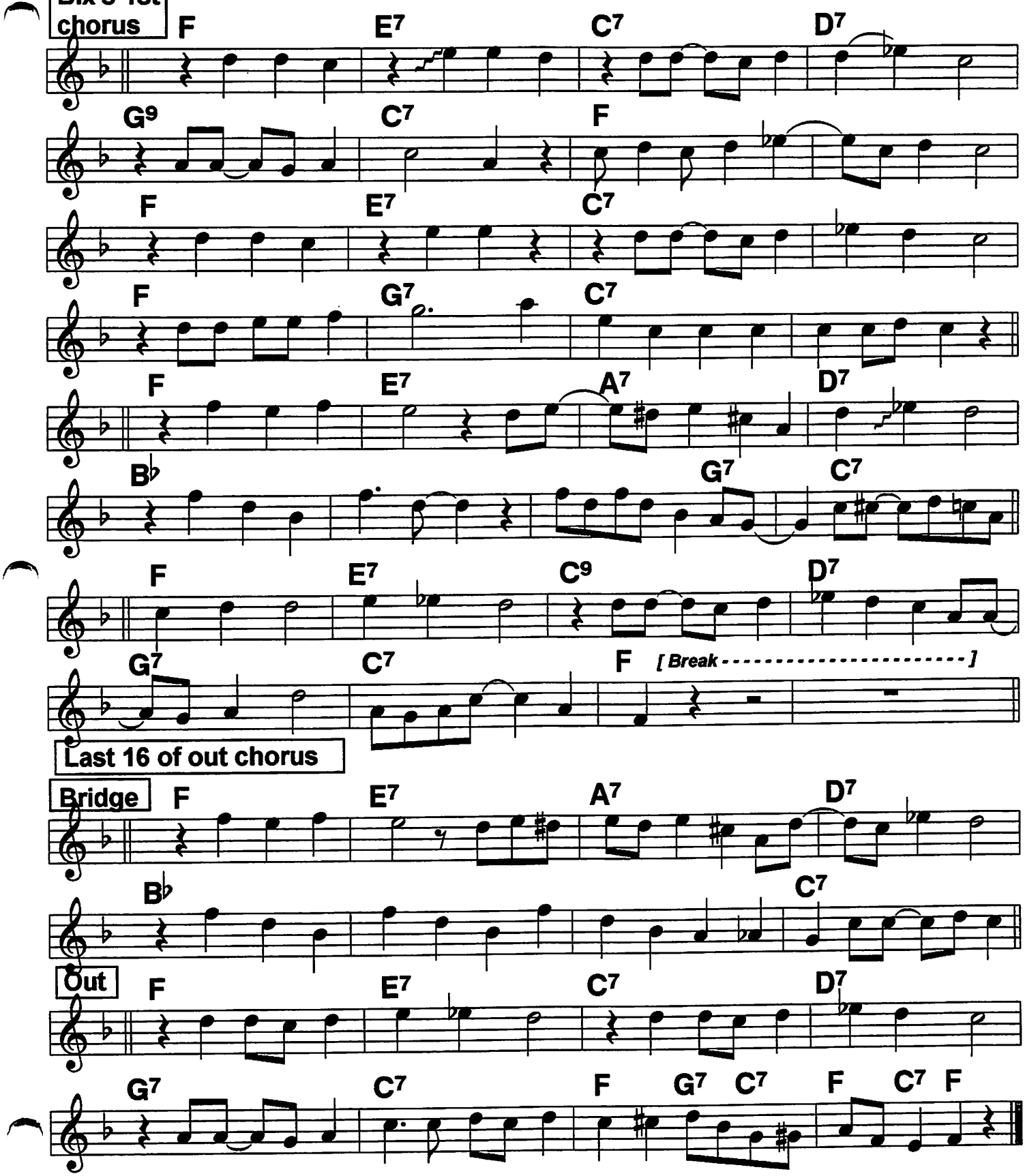
Wolverines '24;
c. Donaldson, 1924



Oh Baby (Bix) (2)

Bb Book

Record: Intro, Verse, this chorus. Banjo modulates into F for sax solo, which plays book melody. Bix leads Verse in Eb almost exactly like 1st X, clar. 16, out 16.

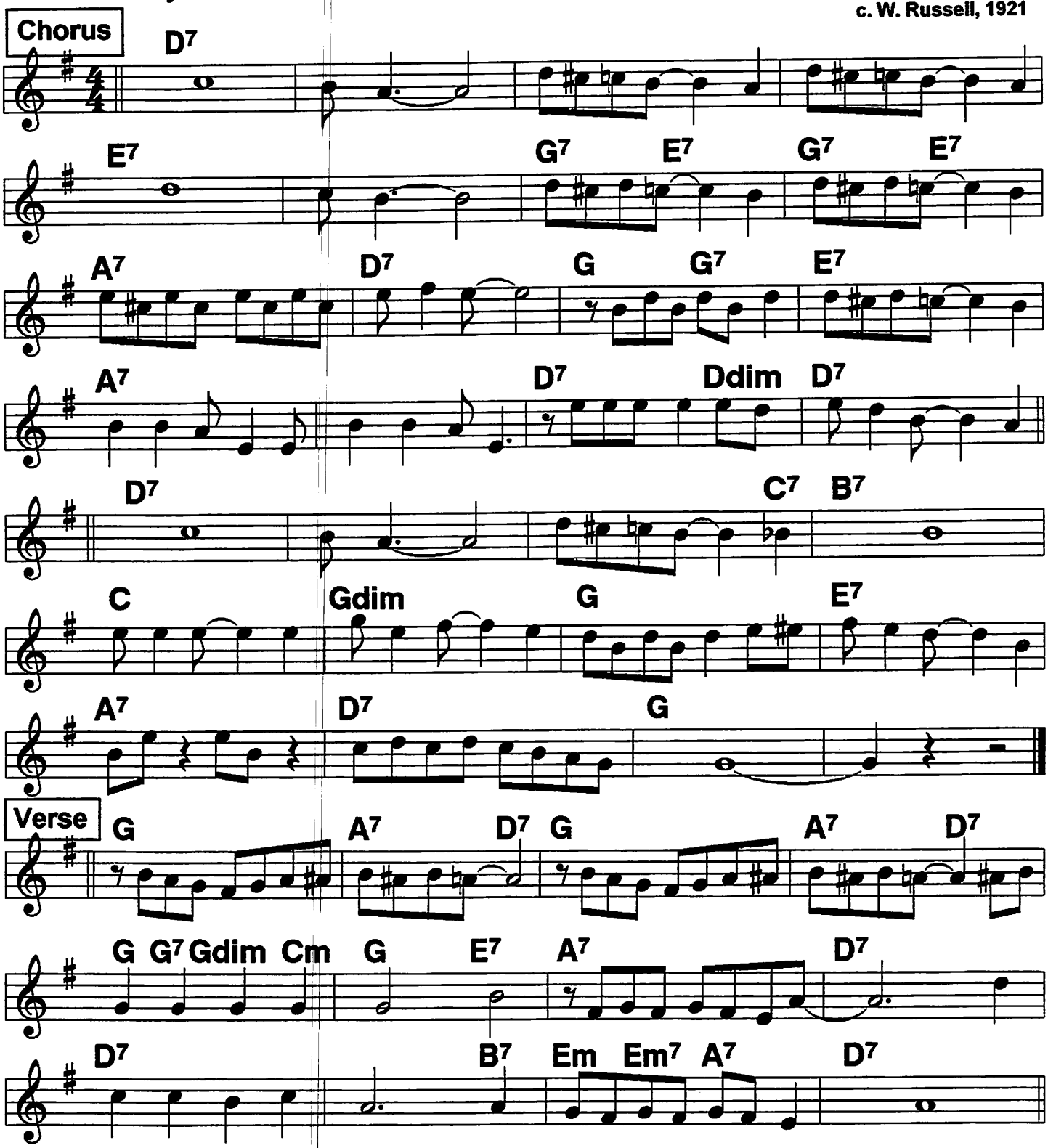


Oh Daddy Blues

Note at bottom

Ethel Waters '21;
Bessie Smith '23;
c. W. Russell, 1921

4/4 Plaintively ♩ = 96



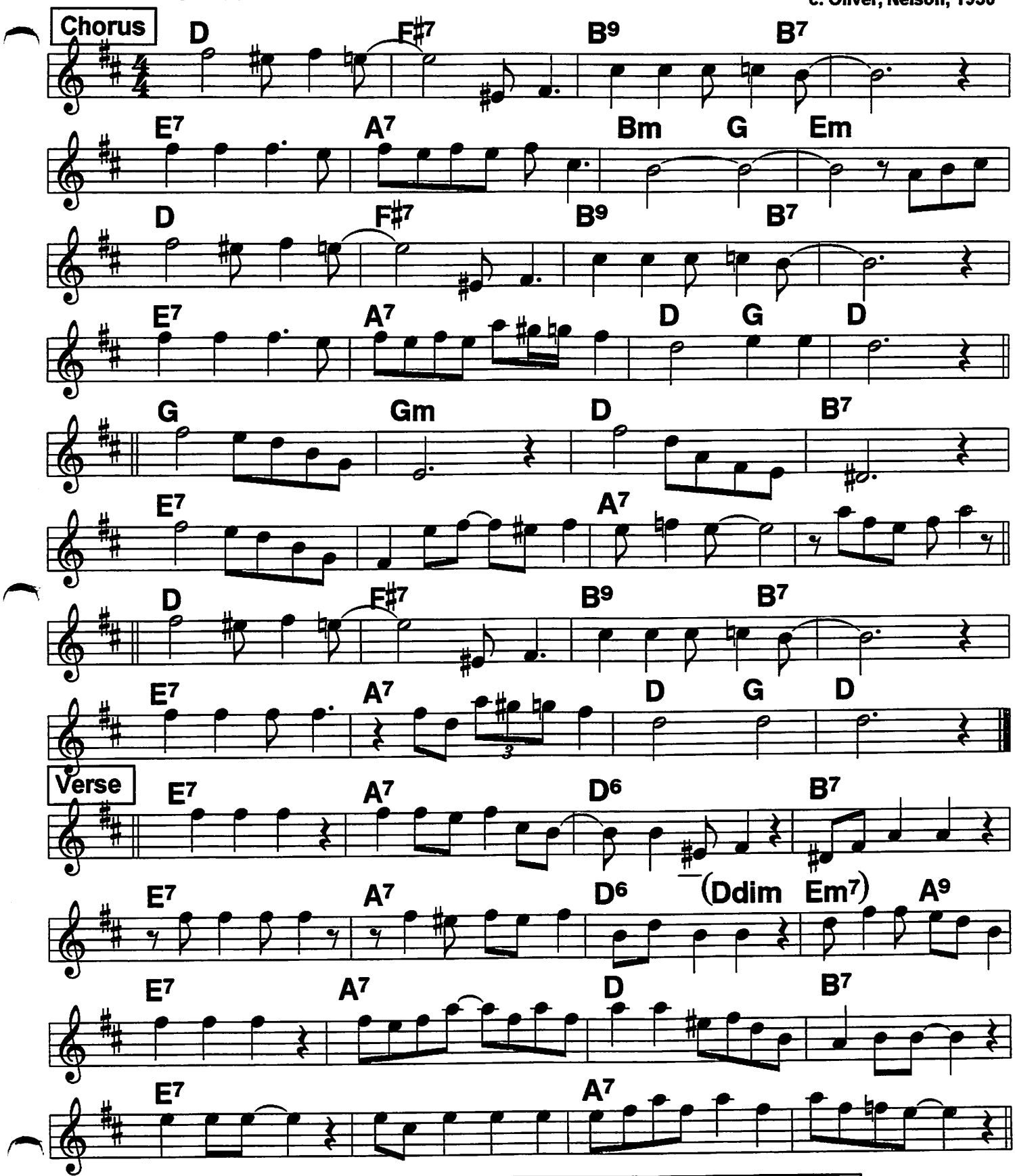
Book version. Strong melody good as instrumental. 4/11/23 Bessie Smith record in C. 8/11/23 Eva Taylor w/Clarence Williams record. features ET-CW duet; in Eb

Olga

4/4 2-beat ♩ = 144

From the 5/22/30 Oliver record, take 1

c. Oliver, Nelson, 1930



Another nice belly rubber, especially effective played as lilting 2-beat.

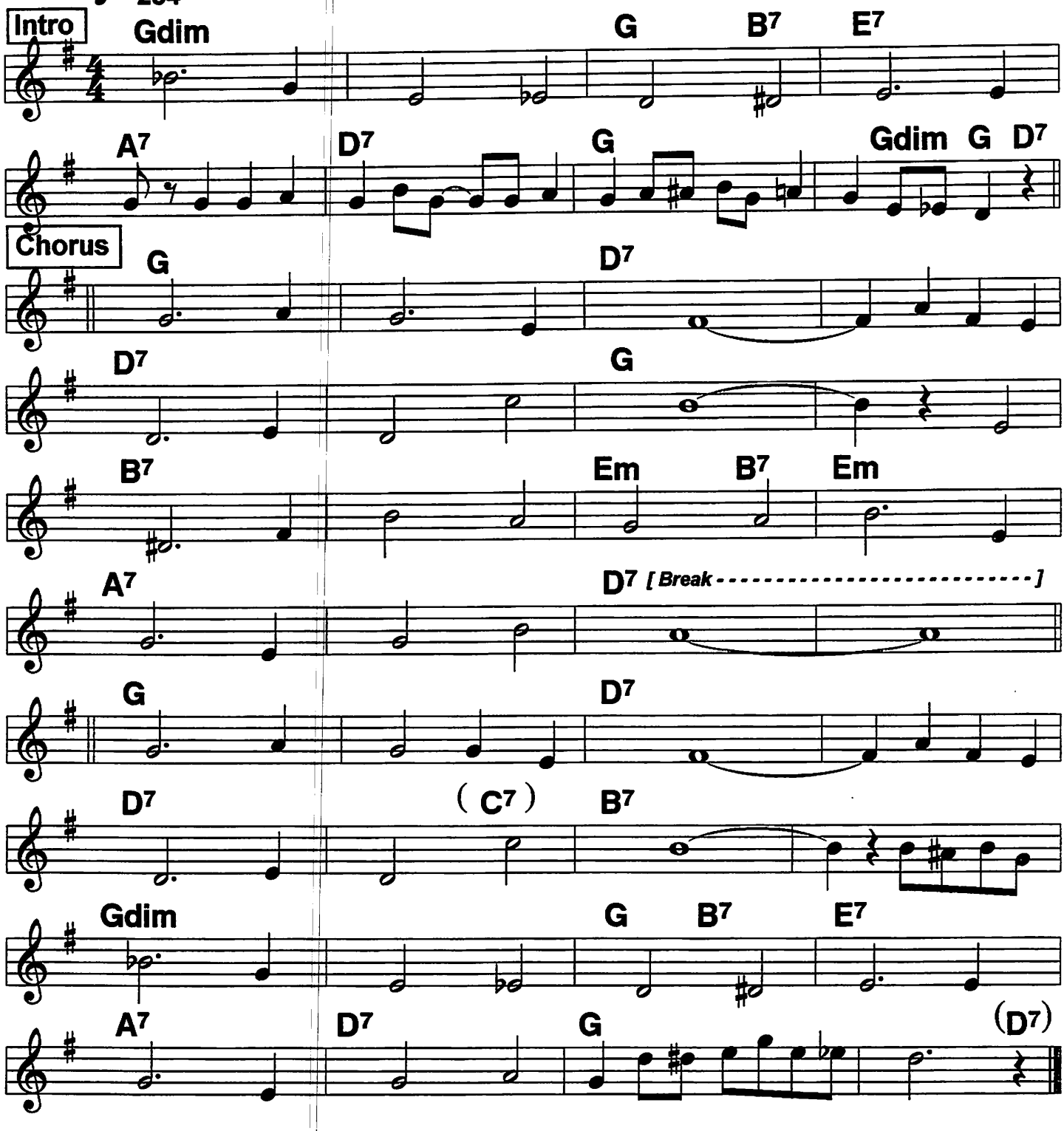
118 Bb Book

Oriental Man (1)

Adapted from Footwarmers 12/3/27 record

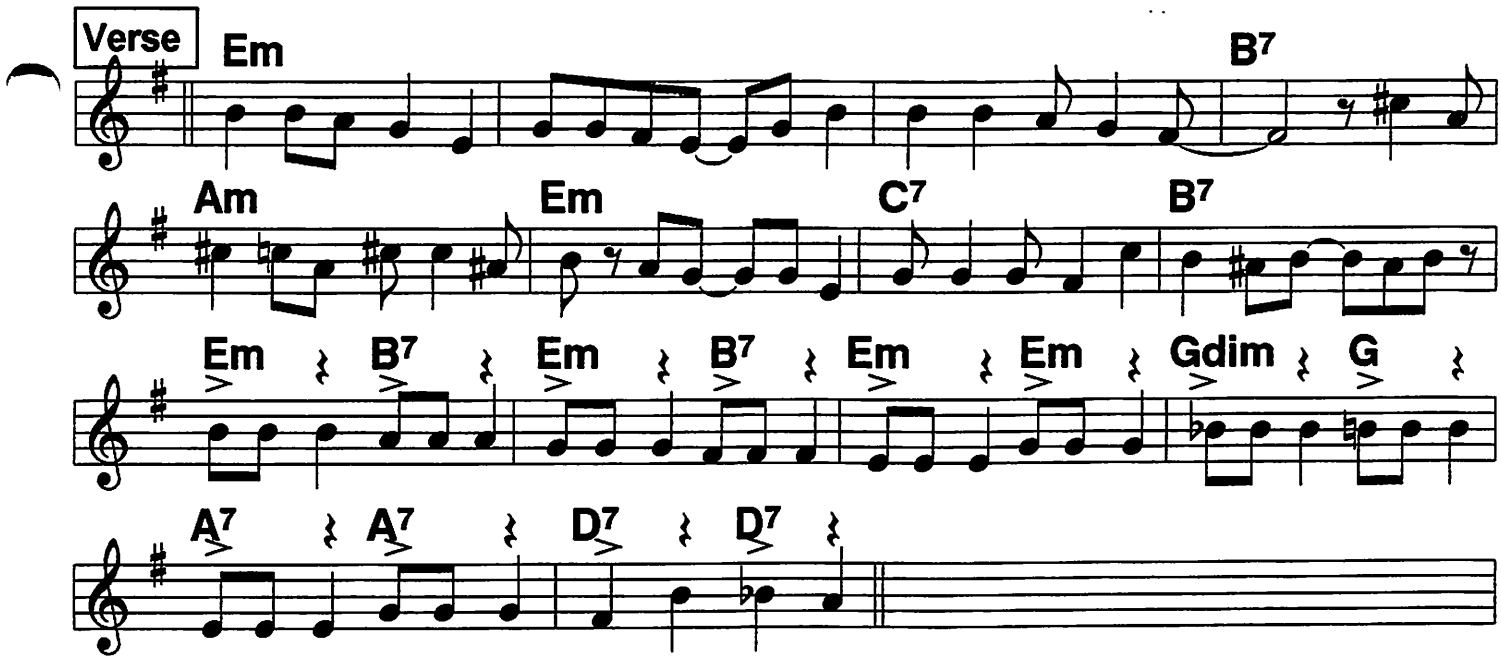
Johnny Dodds, 1927

2-beat ♩ = 254



Routine: Intro, C, V (bars 9-14, all but lead horn play only 1st & 3rd beats), solos on C, V (w/ 1 & 3 beats), C C

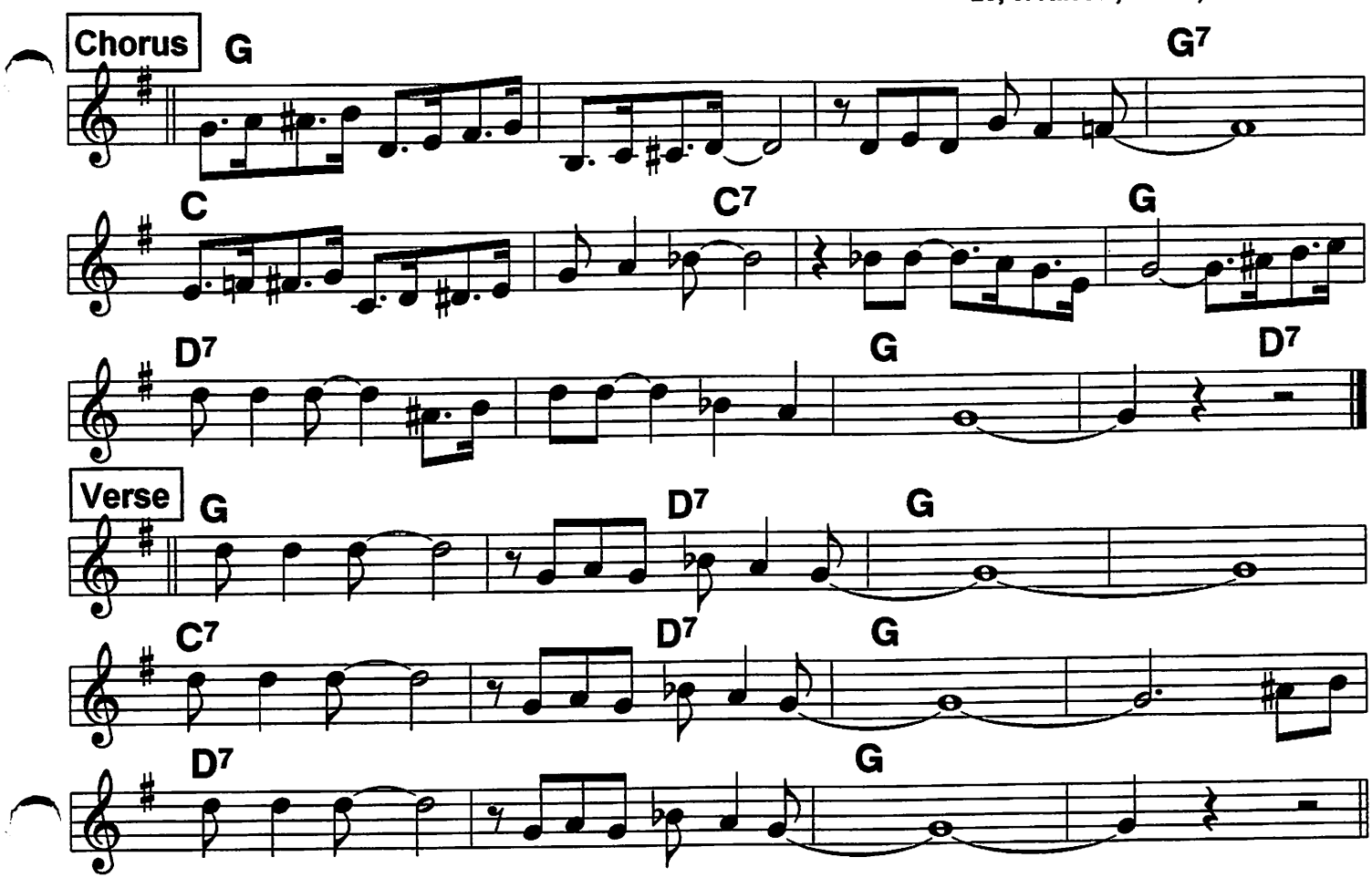
Oriental Man (2)



Jackass Blues

4/4 ♩ = 112

Bechet '35, Oliver '26, C.Williams '26; c. Kassel, Stitzel, 1926

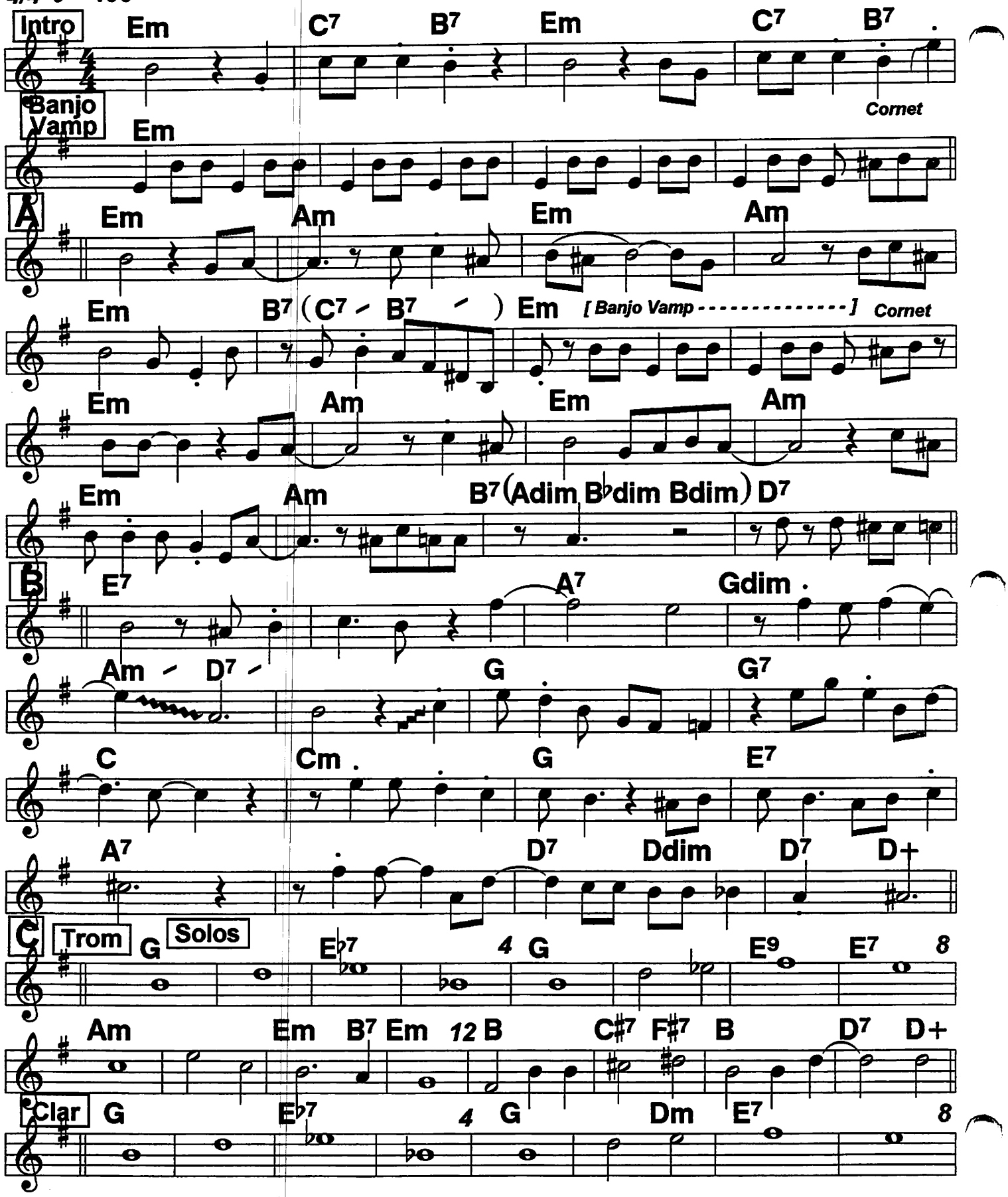


119 Bb Book

Oriental Strut (1)

Armstrong Hot 5, '26;
c. John St. Cyr, 1926

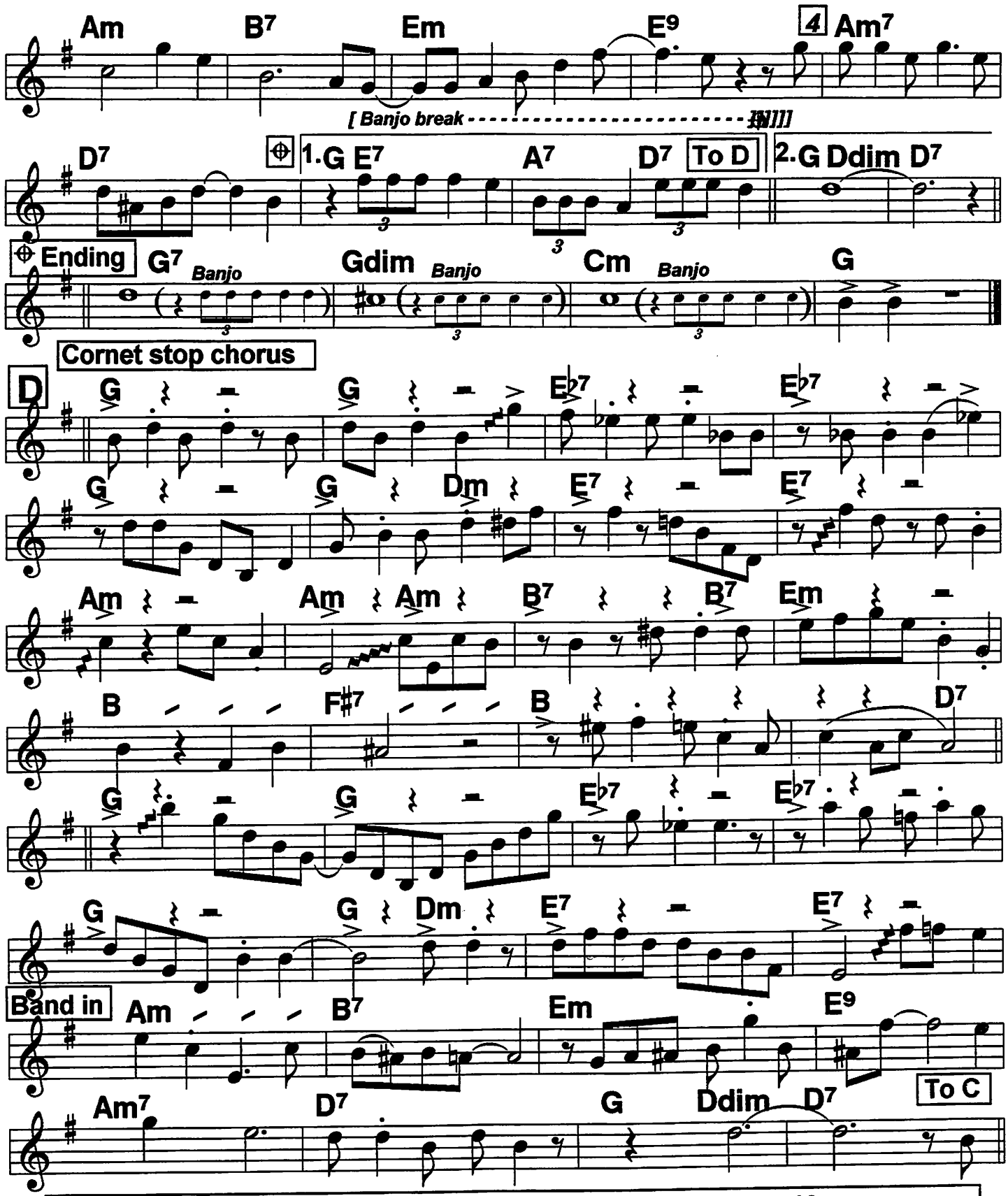
4/4 ♩= 190



Oriental Strut (2)

Bb Book

C: 2nd 16 bars melody constructed for continuity when playing string of solos.

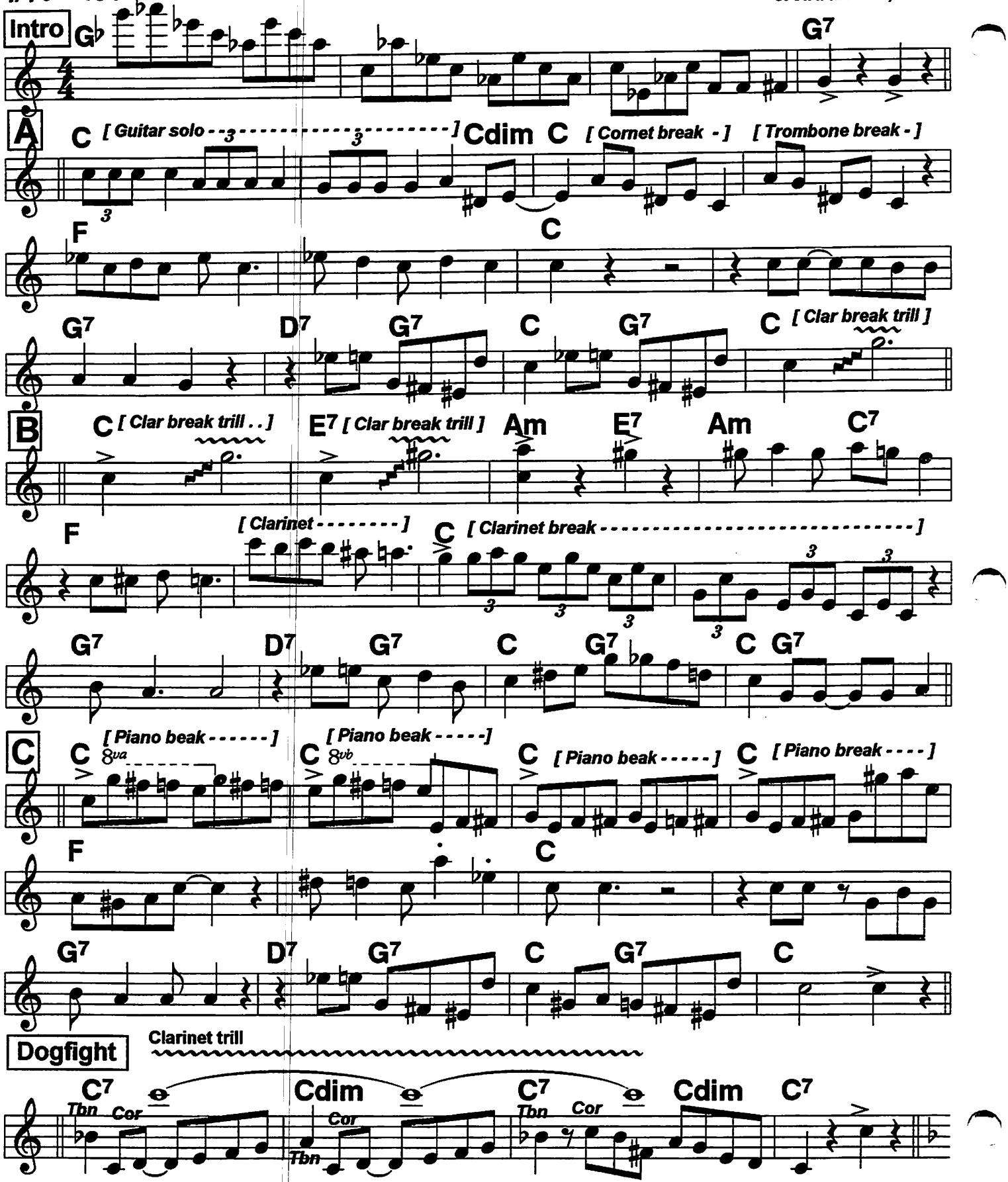


Routine: Intro, Bjo vamp, A, B, C tbn 16 as written, clar solo 16, (other solos 16 or 32), D Cornet stop chorus, C Band 1 or 2 X with Ending.

120 Bb Book Original Jelly Roll Blues (1)

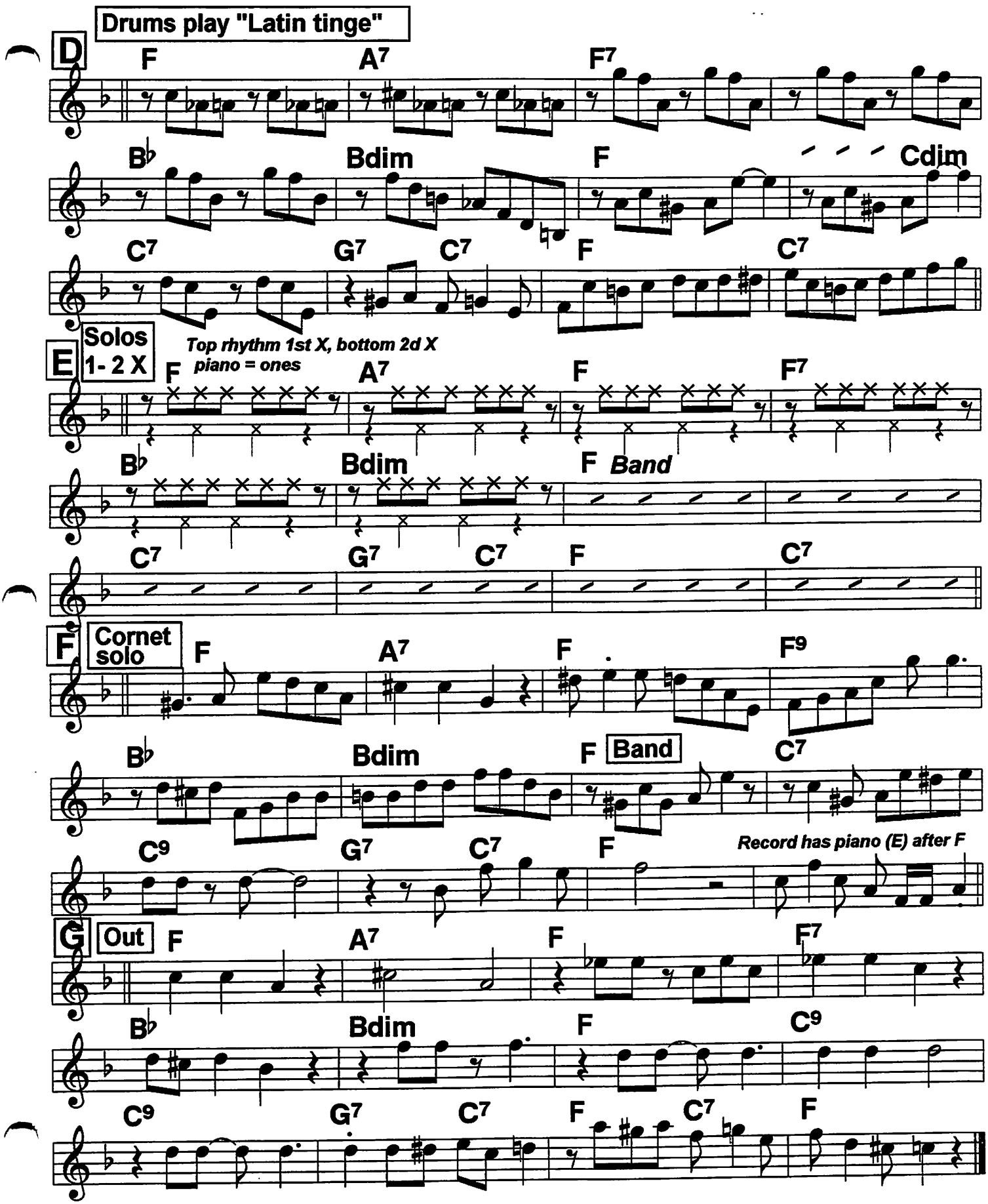
Red Hot Peppers '26
c. J.R. Morton, 1915

4/4 ♩ = 154



Original Jelly Roll Blues (2)

Bb Book

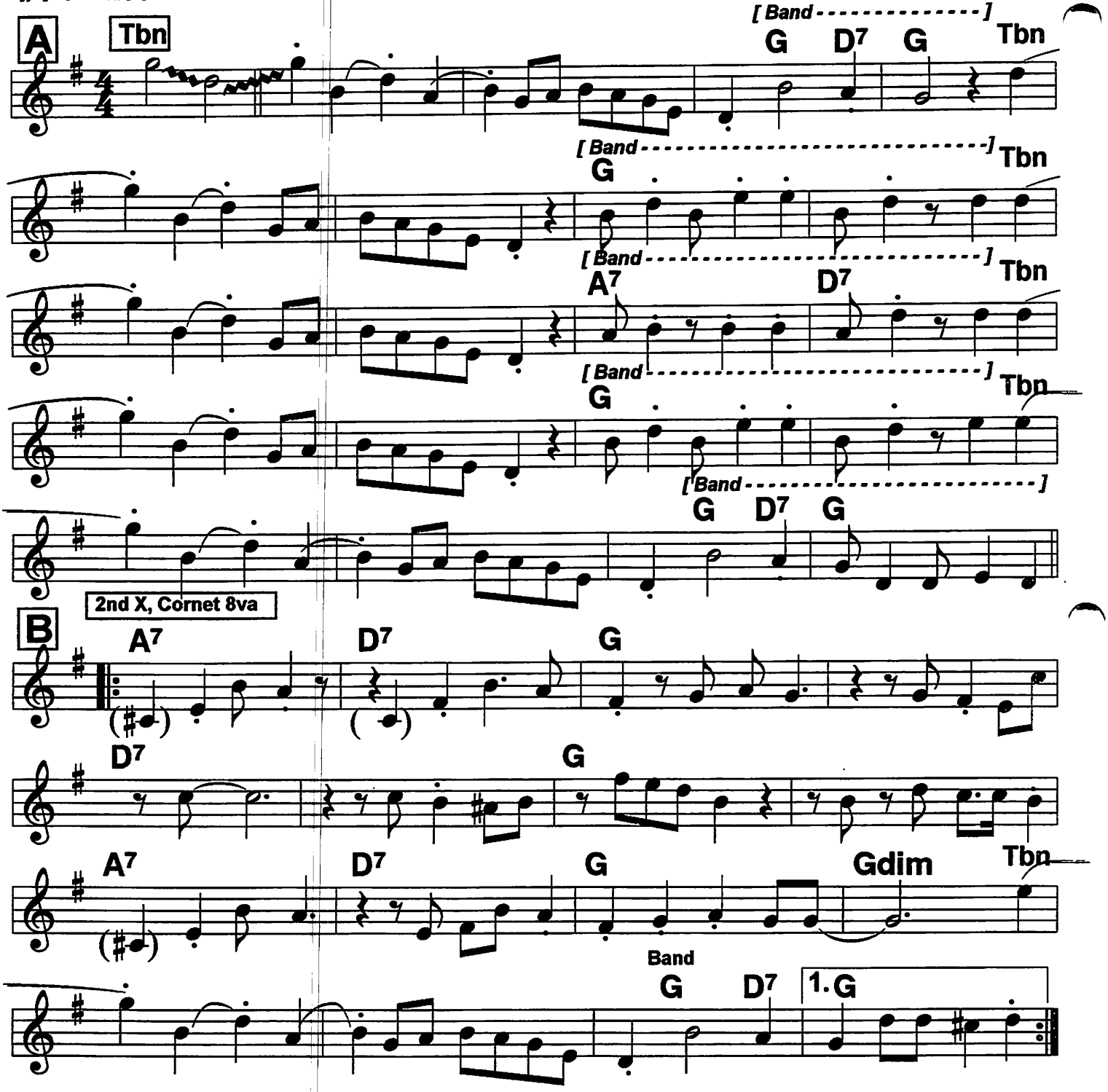


121 Bb Book Ory's Creole Trombone (1)

The 9/2/27 record minus LA's 2nd B, D choruses. Despite the title, it's really an Armstrong feature.

Armstrong Hot 5, '27

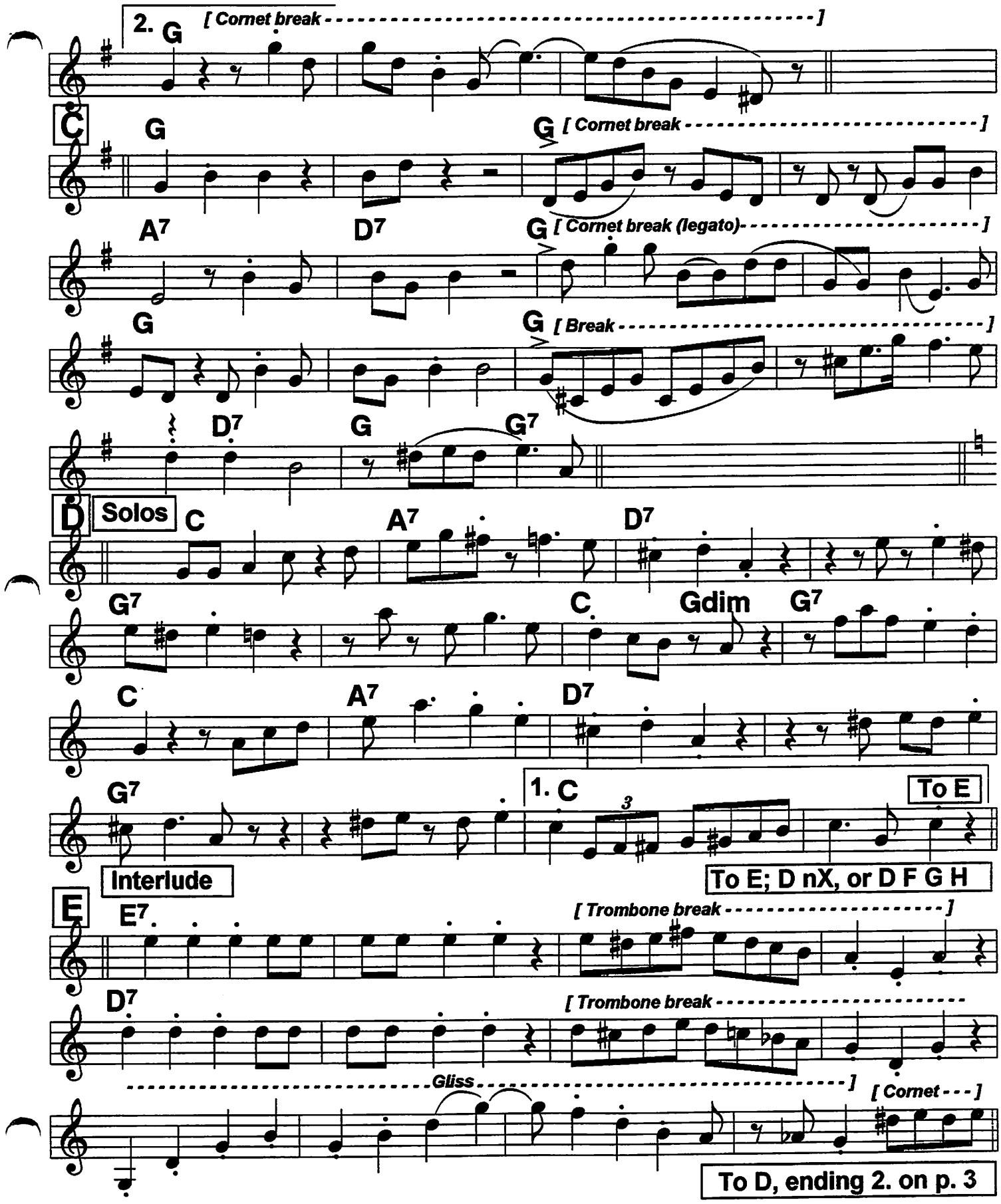
4/4 ♩ = 206



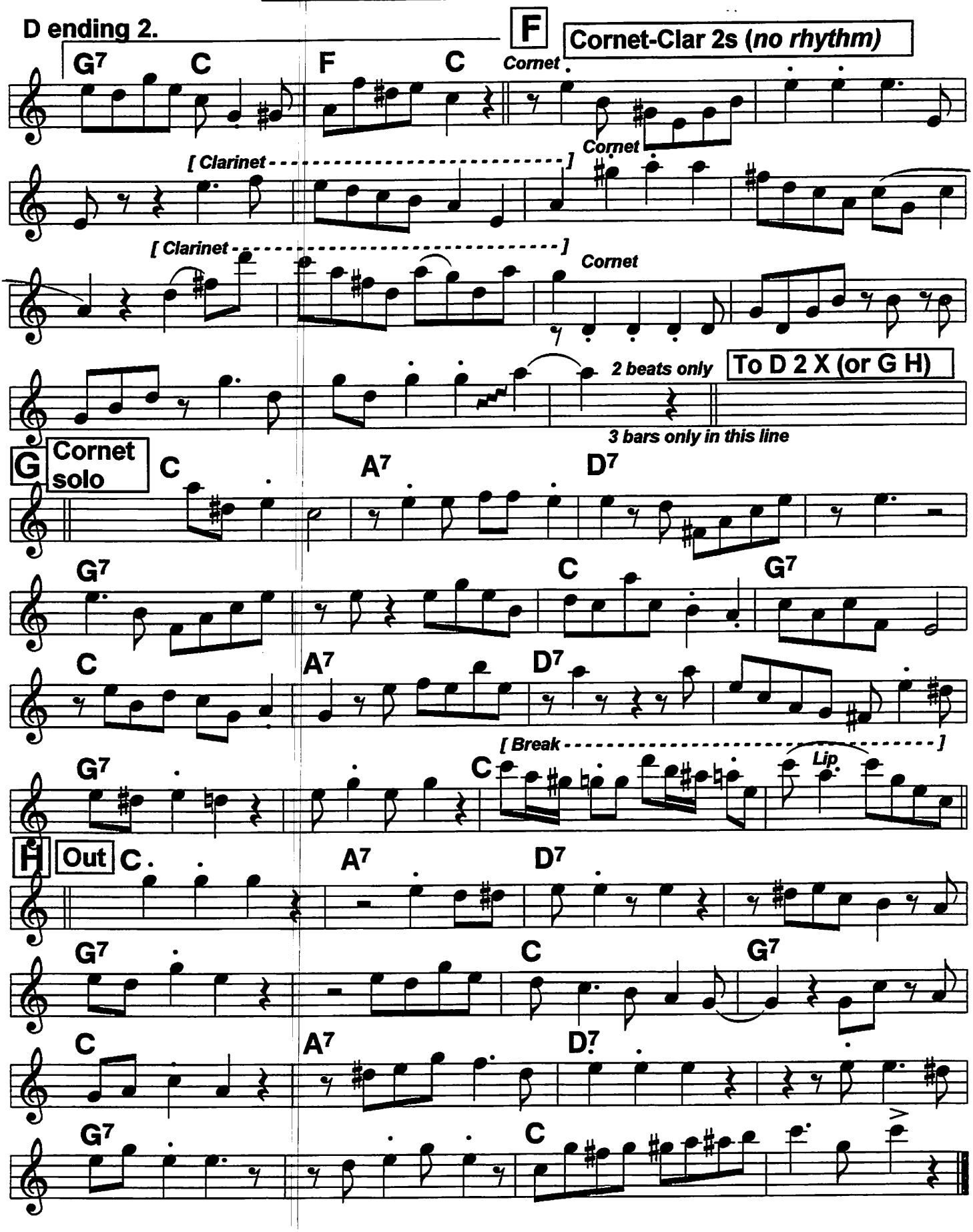
Routine: A B B C D E, solos on D, D F G H

Alternate): A B B C D E, solos on D, (E), D melody, jam 1-2 X

Ory's Creole Trombone (2)



121 Bb Book Ory's Creole Trombone (3)



Paducah

Bb Book 122

From Ellington 3/1/29 Brunswick record

c. Ellington, 1929

4/4 ♩ = 126

Intro / End

Intro

End

Tpt solo

Piano

Clar trio

Band Interlude

Solos

Band

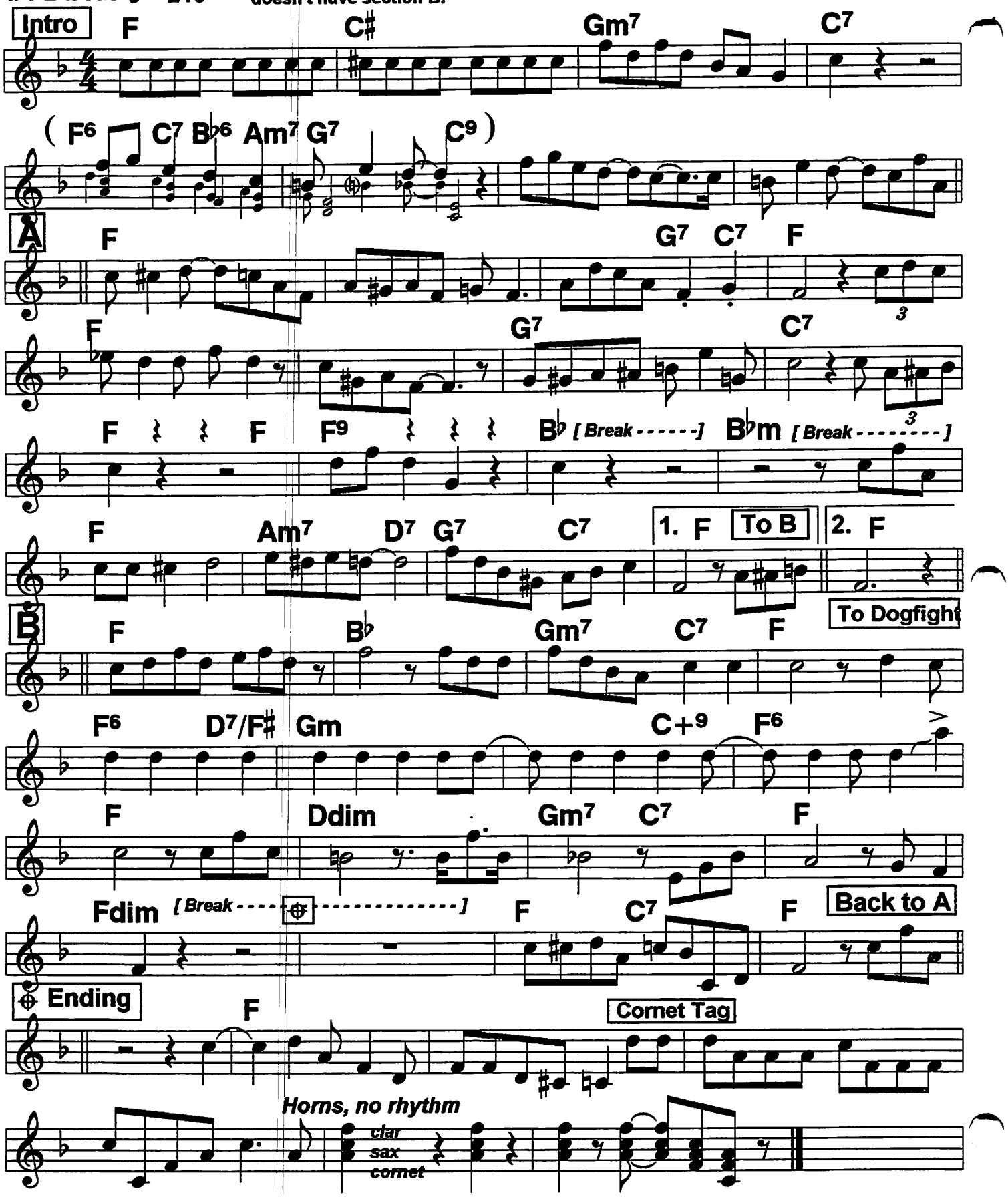
End= Intro 1 X

123 Bb Book Ostrich Walk (Bix) (1)

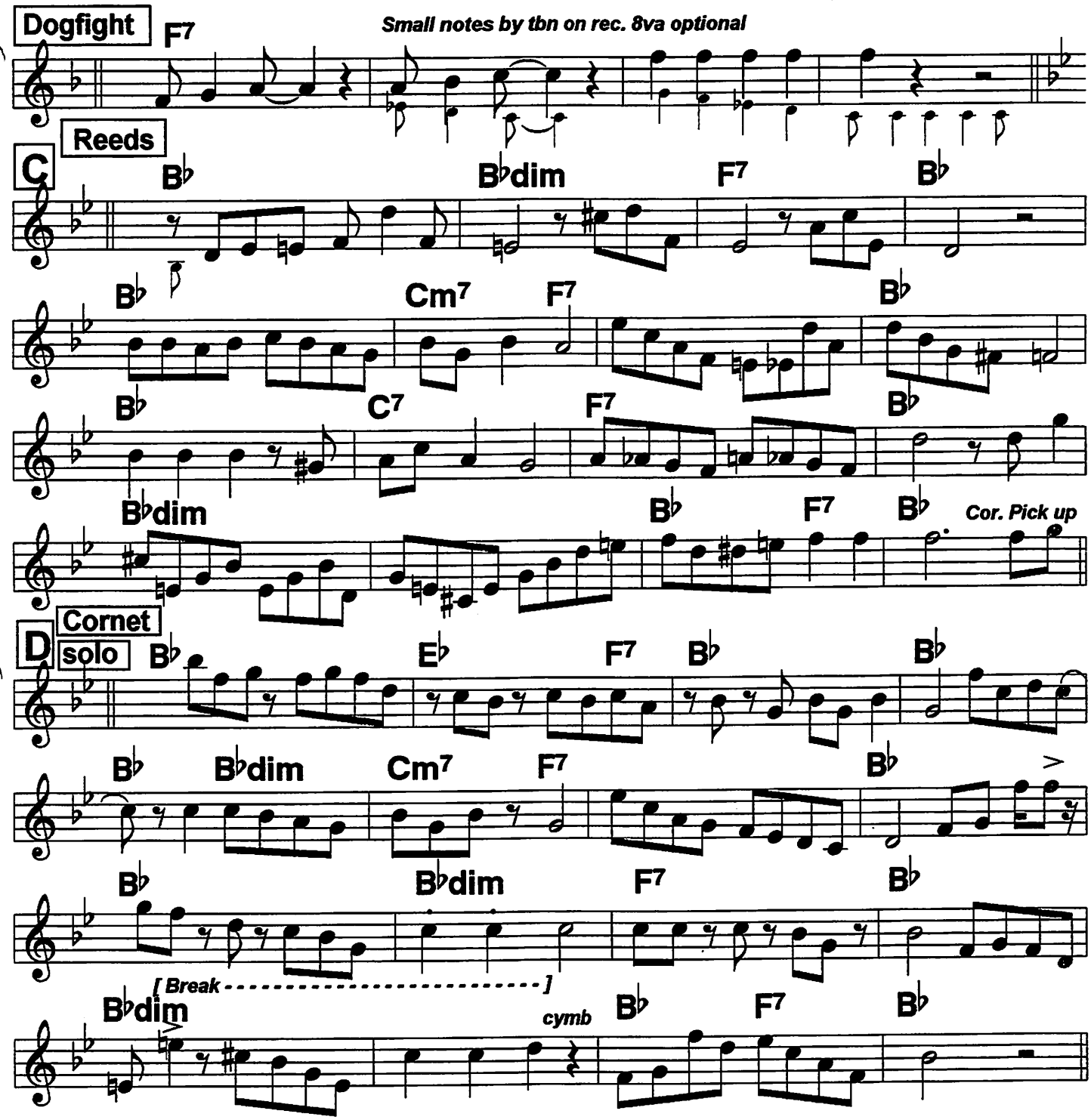
4/4 2-beat ♩ = 210

Trumbauer record w/Bix. Orig. ver. by ODJB is still standard, doesn't have section B.

Bix-Tram, 1927; c. ODJB, 1917



Ostrich Walk (Bix) (2)



Routine: Intro A B A, Interlude, C, Cornet & other solos on D, A B w/ending.

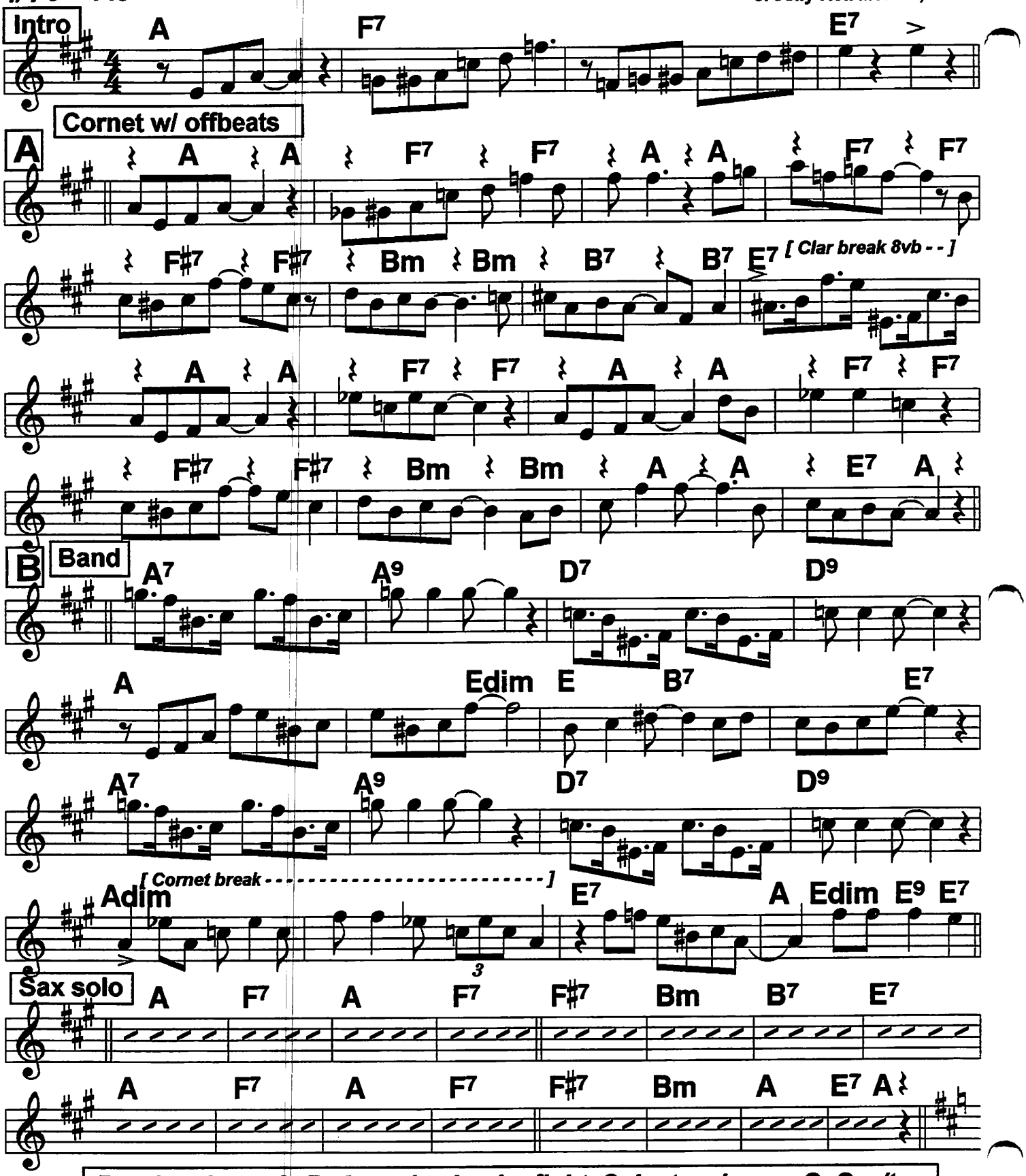
Intro bars 5-6: the record has some strange notes; we used Jimmy McPartland's solution in his "Shades of Bix" album. Decide who does what , do it again in bars 7-8. Don't feel you have to play all the harmony notes--just play what work for you.

124 Bb Book

Pearls, The (1)

Red Hot Peppers '27;
c. Jelly Roll Morton, 1923

4/4 ♩ = 148

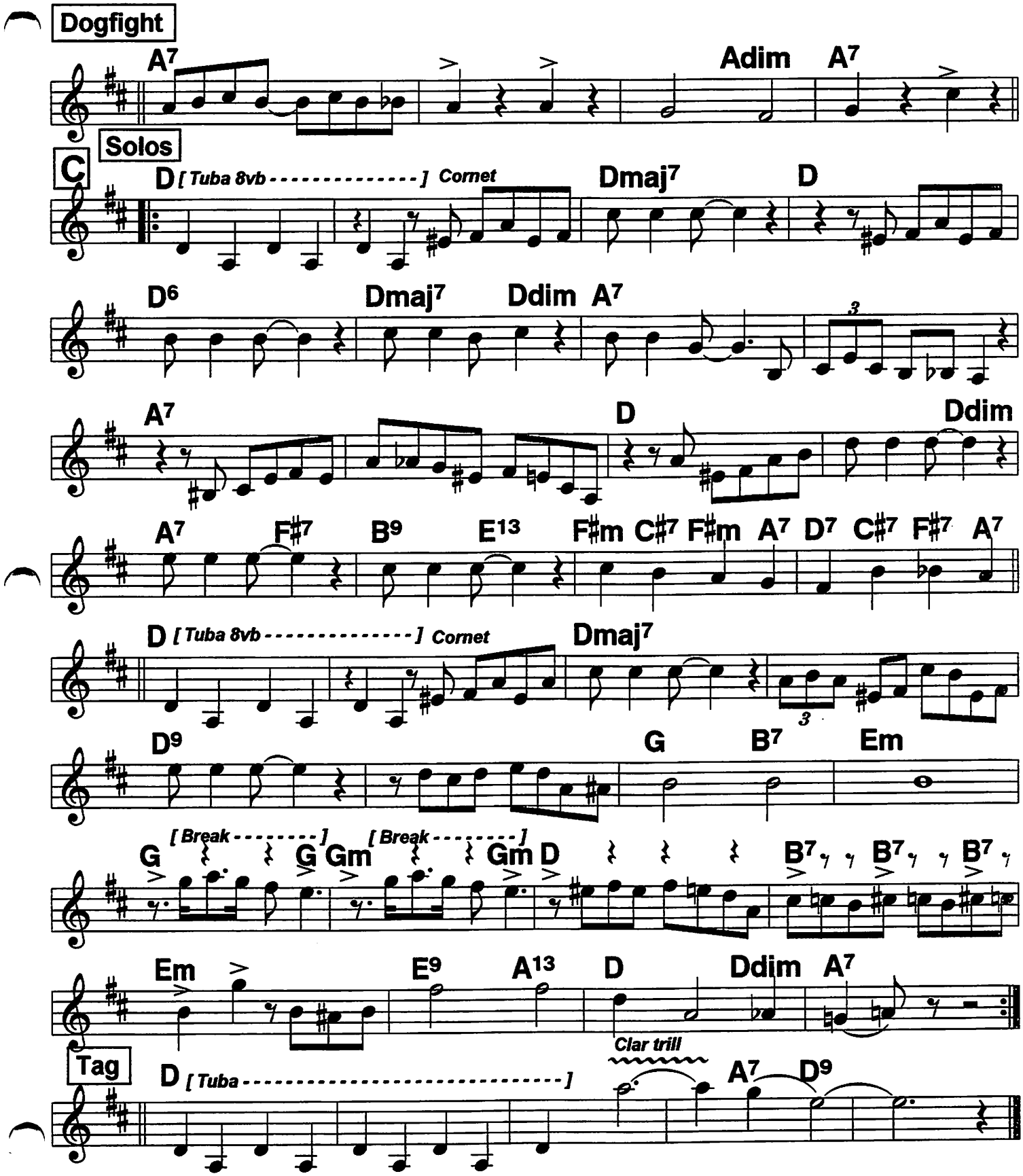


Routine: Intro, A, B, A reed solo, dogfight, C duet, solos on C, C w/tag

Pearls, The (2)

Bb Book

On the record, C is played 2 X, 1st by reeds. 2nd is the out chorus;
Cornet plays the book melody so straight that book is used here.



125 Bb Book Perdido Street Blues (1)

Johnny Dodds; c. Lil Armstrong, 1926

4/4 ♩ = 136

Stops = Notes with stems up.

Intro

Em [Clarinet (slur notes)] Em B7 [Clarinet (Slur notes)] B7

B7 [Clarinet] B7 Em] Em

Rhythm vamp

Em [Cor. p'up]

In line 1, clar hard slurs up from D to E.

A Cornet Em

Em B7

Em

Em B7 Em D7 Clar

B Band Riff G Under clar solo G7

C G

A7 D7 G

Clarinet solo

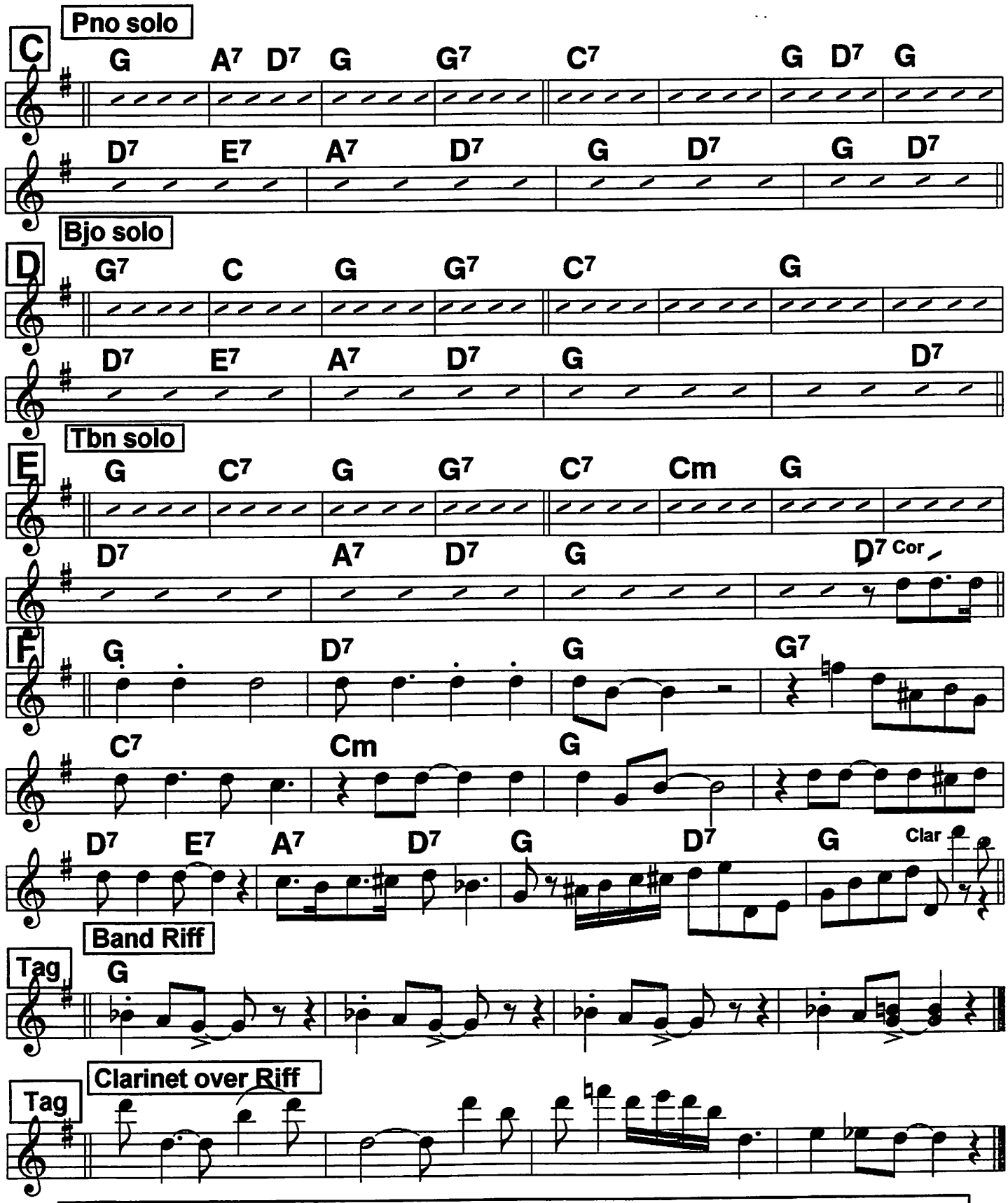
B Over riff G G7

C G

A7 D7 G 12 more bars

Perdido Street Blues (2)

Bb Book



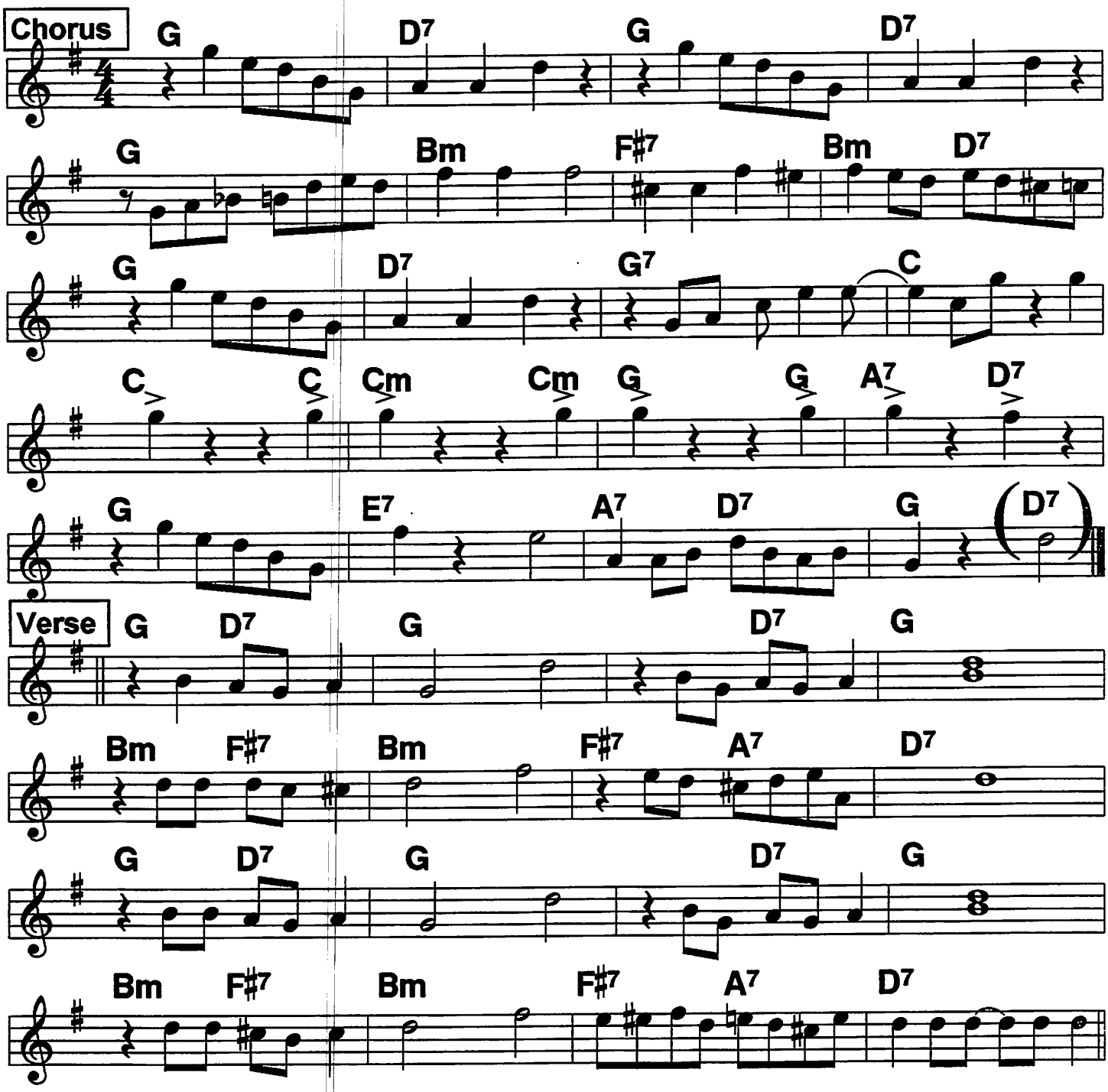
Routine: A B (clar. solo over band riffs), solos on C, D 1 or 2 X, clarinet Tag over riffs.

Papa Dip

From the 7/13/26 New Orleans Wanderers record.
Sometimes played in Eb. Played like a pop tune.

Johnny Dodds; c. Lil Armstrong, 1926

4/4 ♩ = 220



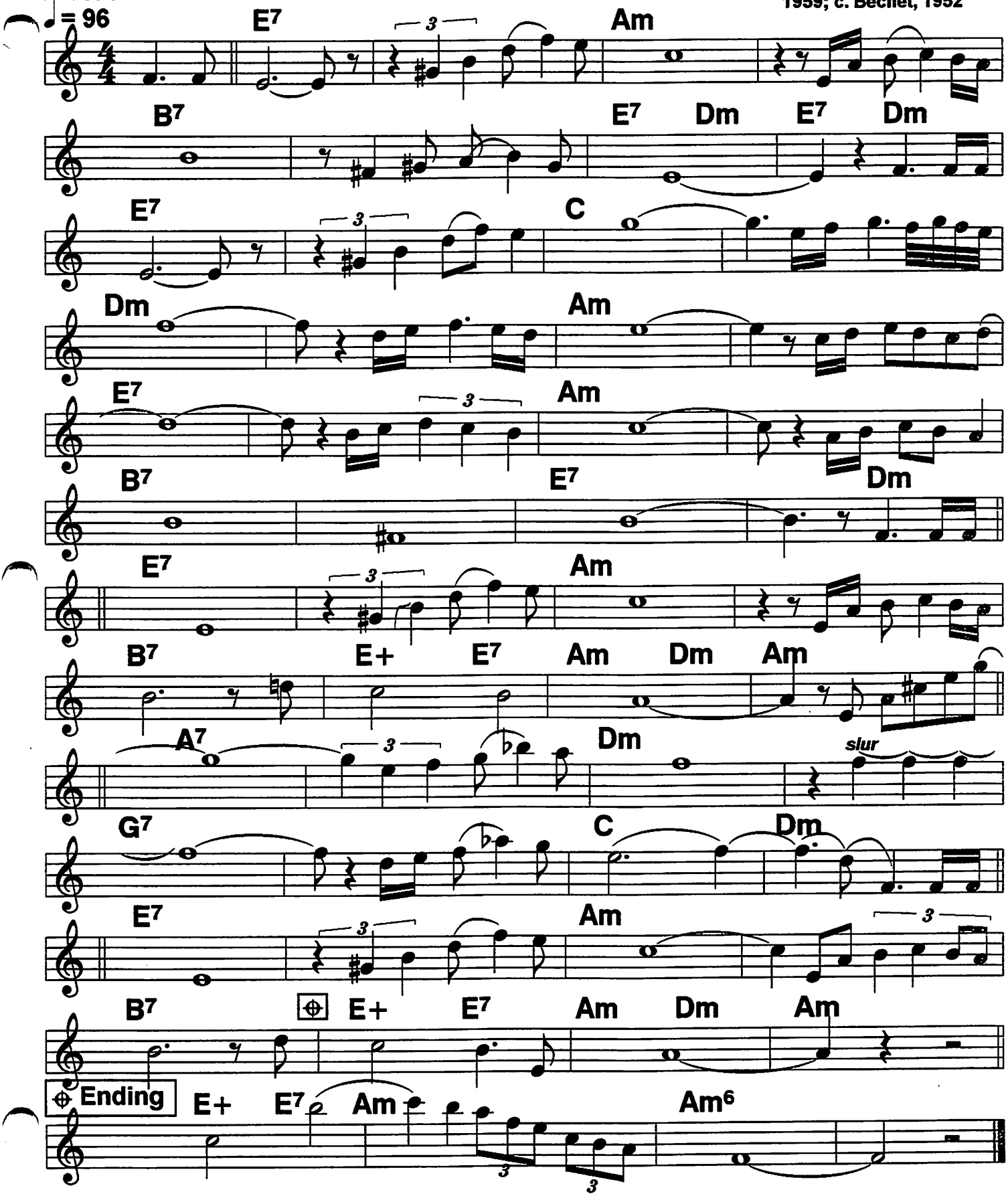
Routine: Chorus, Verse, solos on Chorus, Verse, Chorus n X

Petite Fleur

(Bb Book) 127

Soprano sax special. From SB's 1st record of 1/21/52. His phrasing is more subtle than this, but it's not the sheet music's many triplets.

Bechet hit '52 in France; Chris Barber JB hit, 1959; c. Bechet, 1952

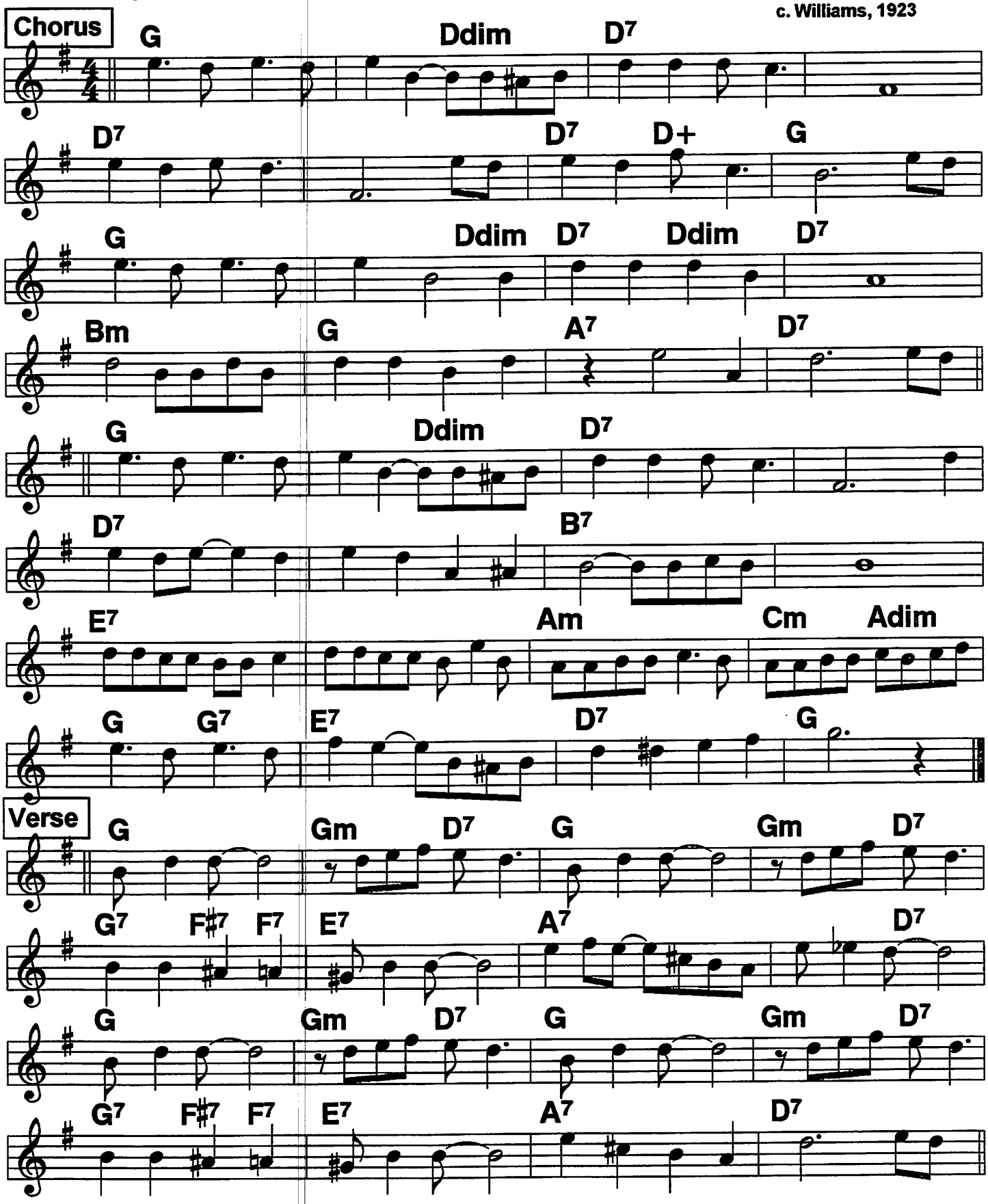


128 Bb Book Pickin' On Your Baby

1/8/25 record in C, for vocal

Clarence Williams Blue Five w/ Eva Taylor; c. Williams, 1923

4/4 2-beat ♩ = 106



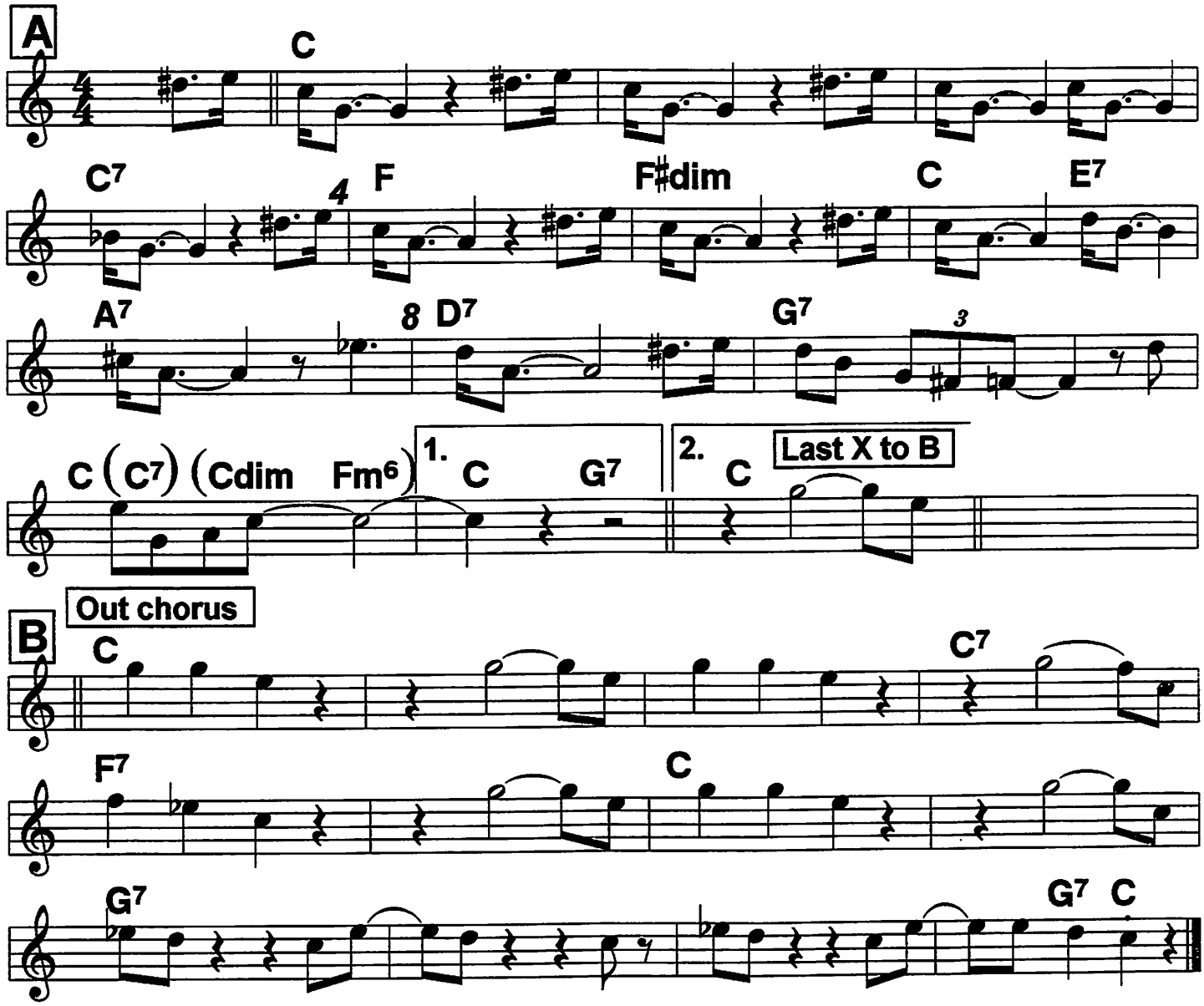
Ponchartrain Blues

Bb Book

From the 3/20/30 Red Hot Peppers record

Hard, square 4/4, no swing ♩= 96

c. Jelly Roll Morton, 1930



Play A, solos on A 2 X each, B 1-2 X out

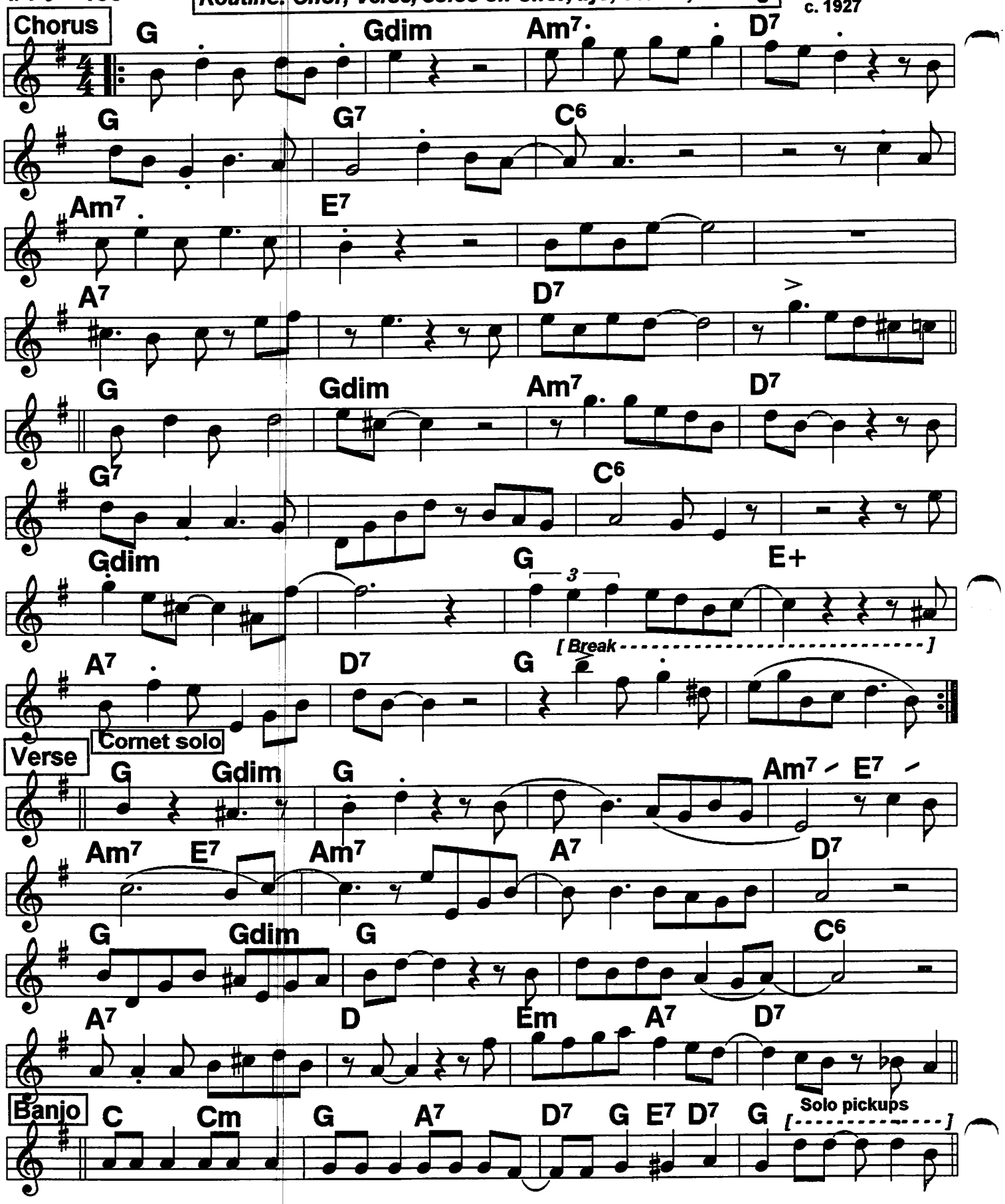
I feel this as a strong, hard driving rhythm piece. Going out, play melody 2X, 1 medium loud, 2 very loud. Rhythm straight 4/4 all the way, 1 with some ring, 2 choked; drums maybe press roll or rider, with "bump bump" on the rests; 2 hard 4/4 with choked cynbal on rests. No stinger.

130 Bb Book Potato Head Blues (1)

4/4 ♩ = 185

Routine: Chor, Verse, solos on Chor, bjo, cornet, Ending

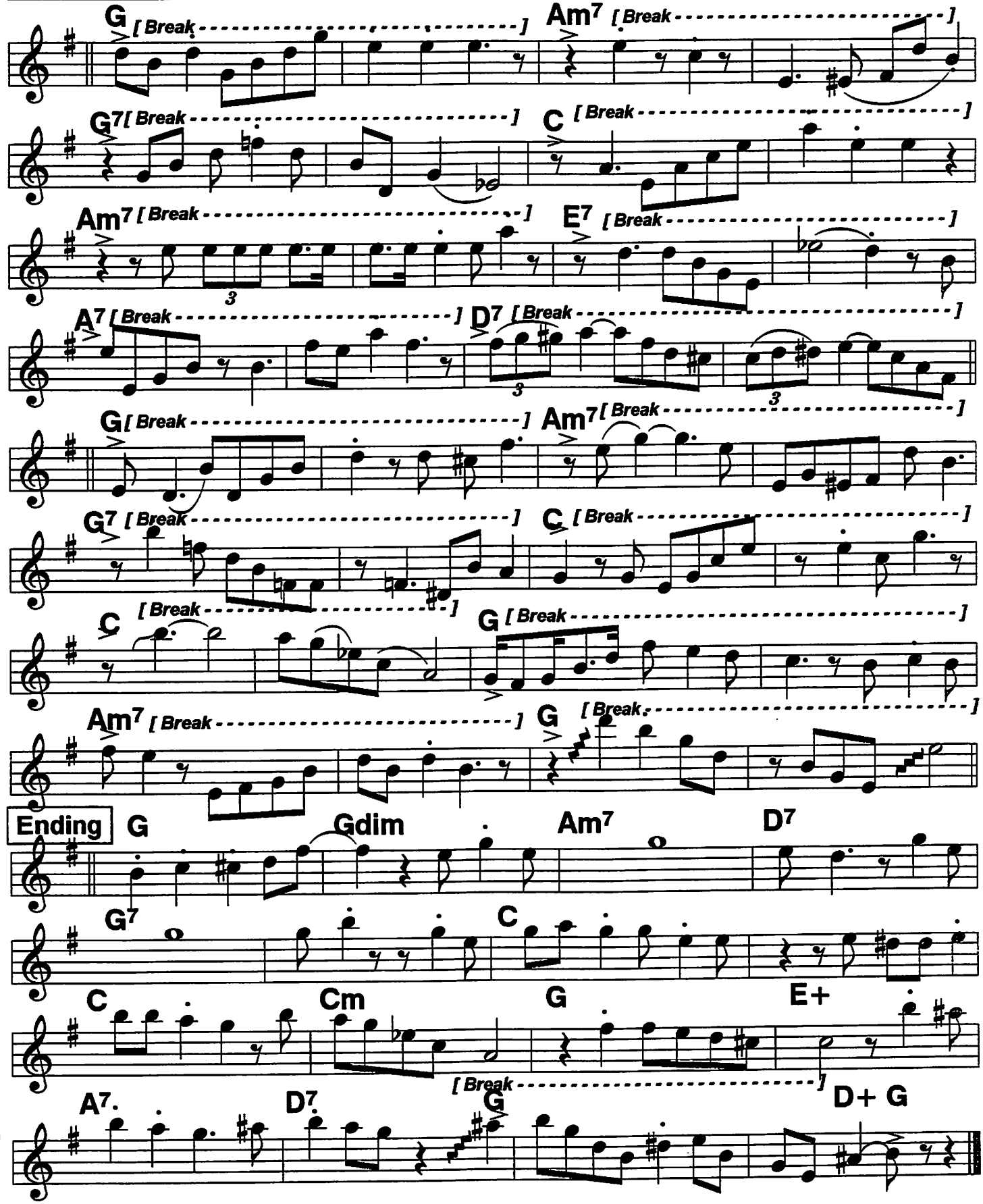
Armstrong Hot 5; c. 1927



Potato Head Blues (2)

Bb Book

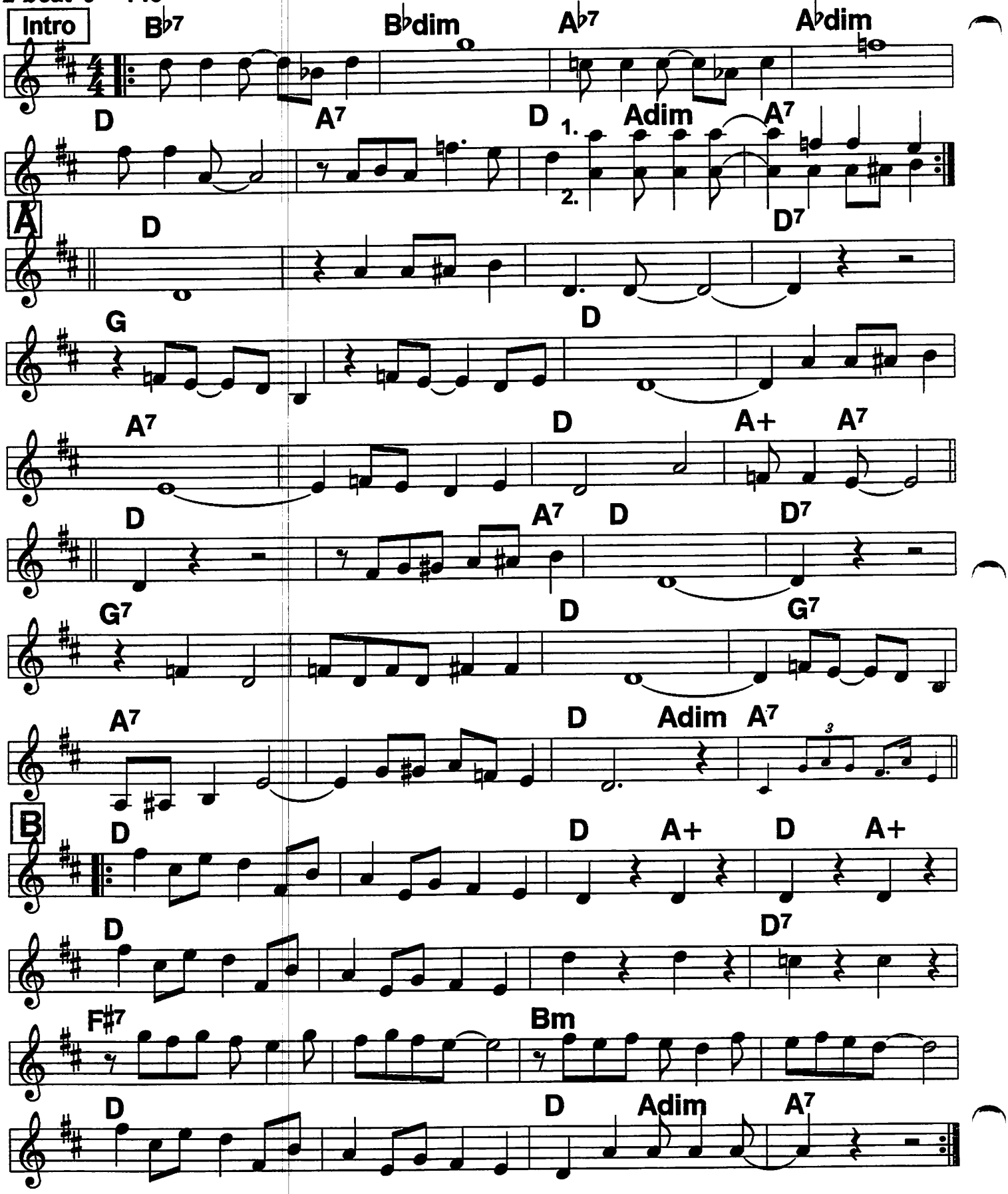
Cornet solo--Stops: 1st beat each 2 bars



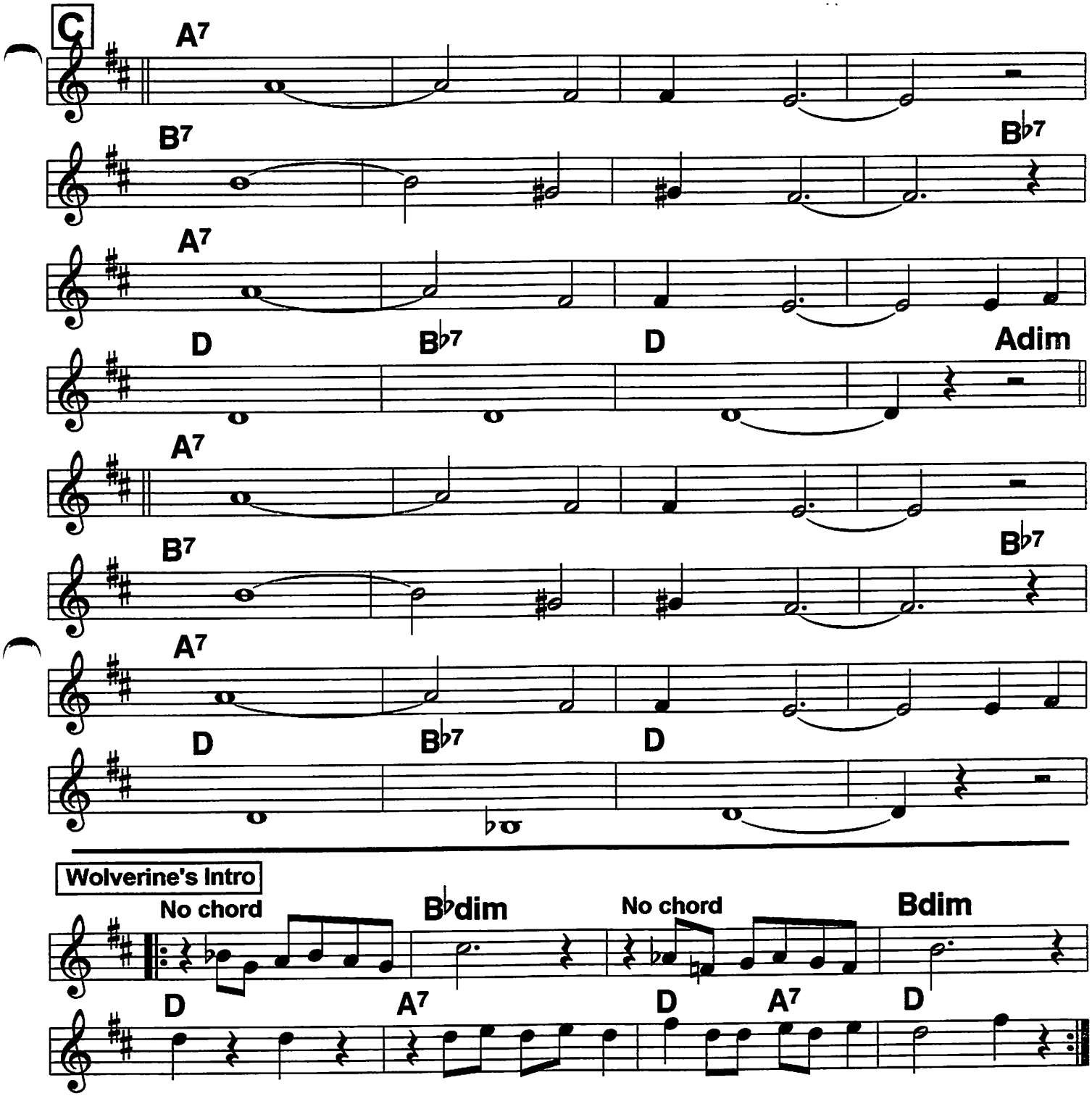
Prince Of Wails (1)

Bix w/ Wolverines '24;
c. Schoebel, 1924

2-beat ♩ = 148



Prince Of Wails (2)



Routine: Intro 1 or 2 X; A A B B, (Intro) C C (intro) out. No standard routine after A B, so do what you want. Maybe a solo on A, several on B, several on C, jam C C out.

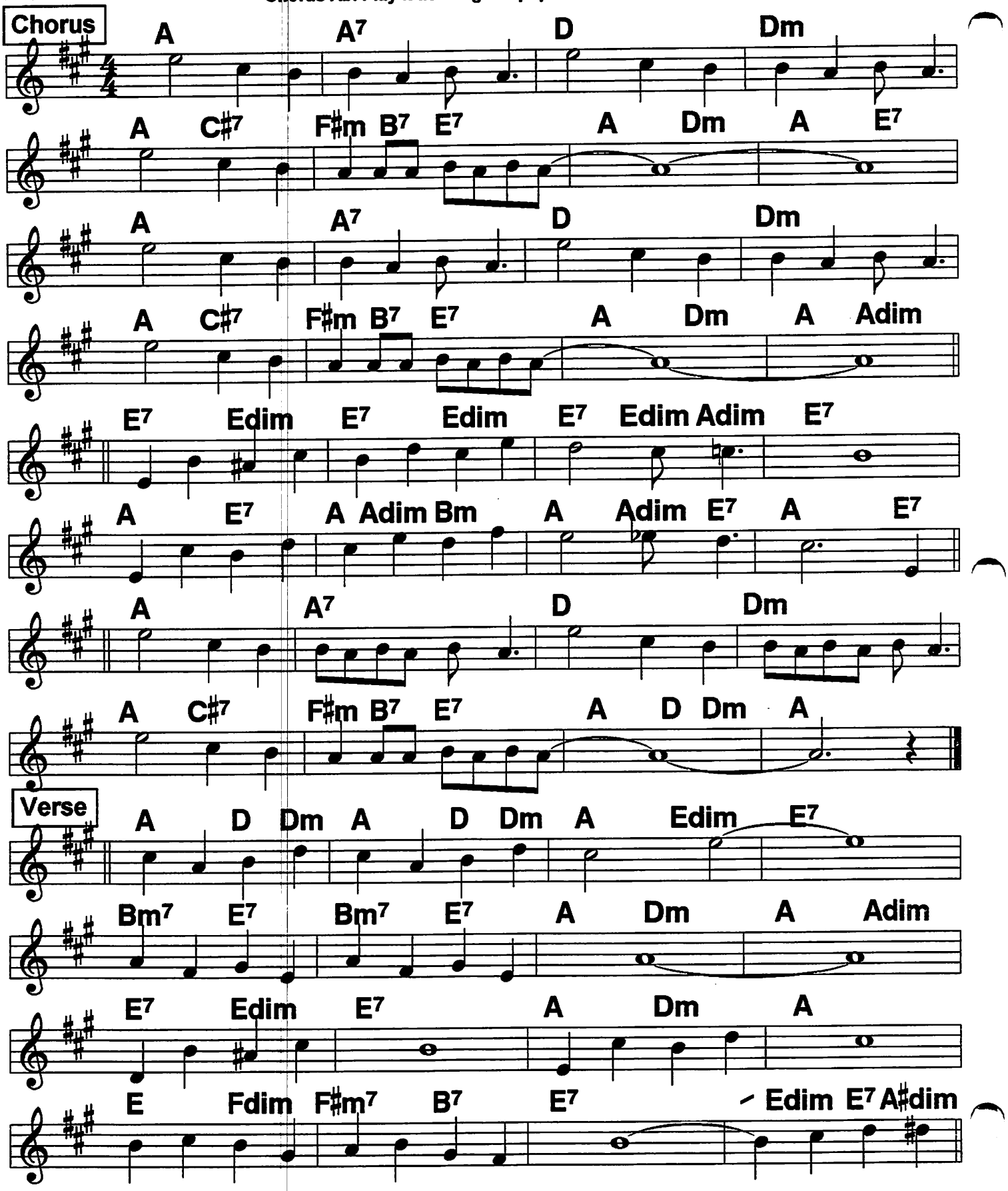
Orig. F, records in C. B strain is in Schoebel's stock chart, not sheet music--the B notes here are from Wolverines rec., except line 3; other records use B for solos or as ending.

132 Bb Book Proud Of a Baby Like You

2-beat ♩ = 184

Book ver. Goldkette record has Verse Ab, Vocal Eb, Chorus Ab. Play it as a regular pop tune.

Bix w/Goldette '27; Chris Schoenberg, 1926

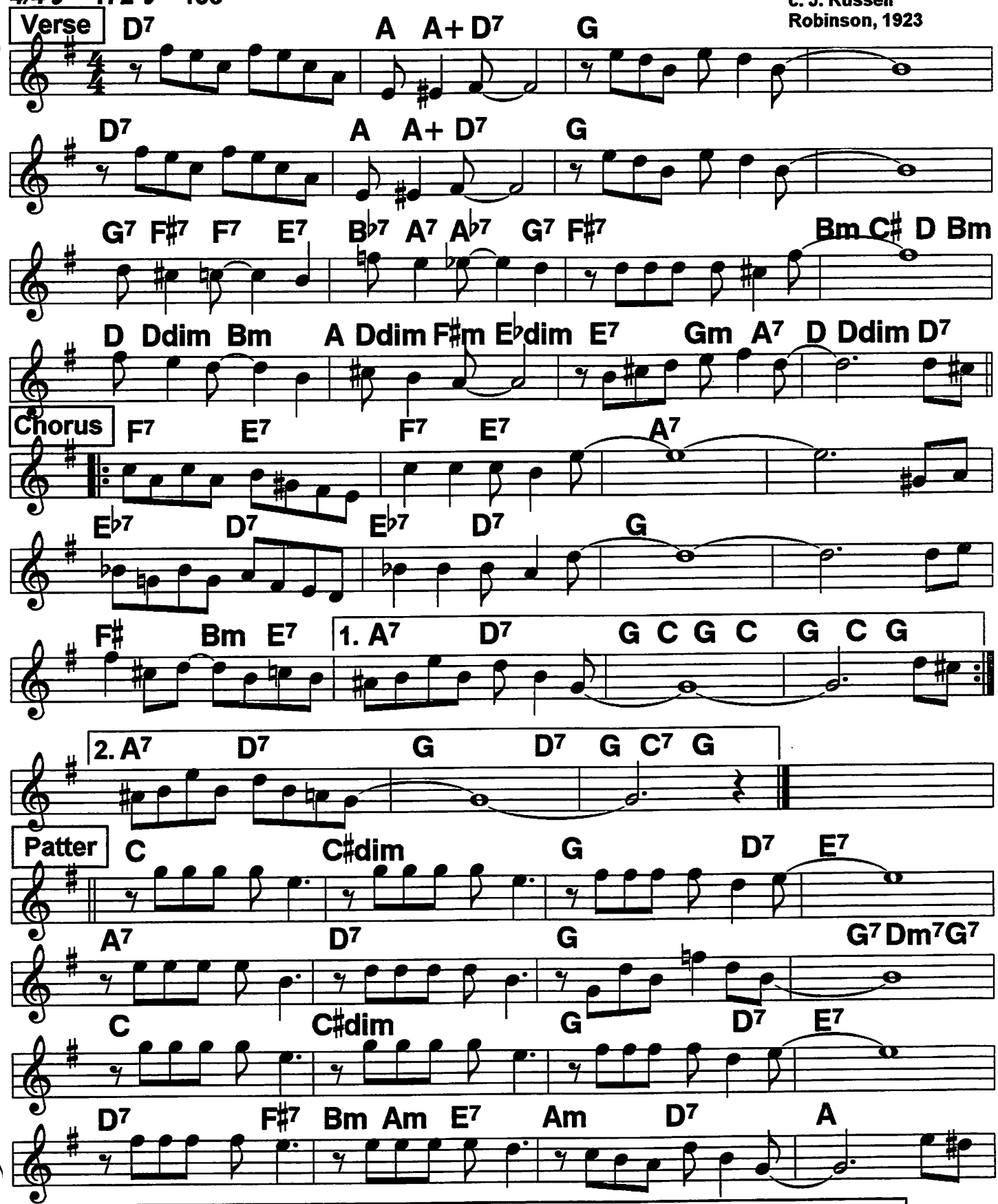


Rampart Street Blues

'23 record key. '29 ver. is Eb, faster, 2-beat, has vocal . .

Cotton Pickers '23, 29;
c. J. Russell
Robinson, 1923

4/4 ♩= 172 ♩= 138



Routine: V, C 2 X, P, V, Solos on C (or any strains), V C P C out.

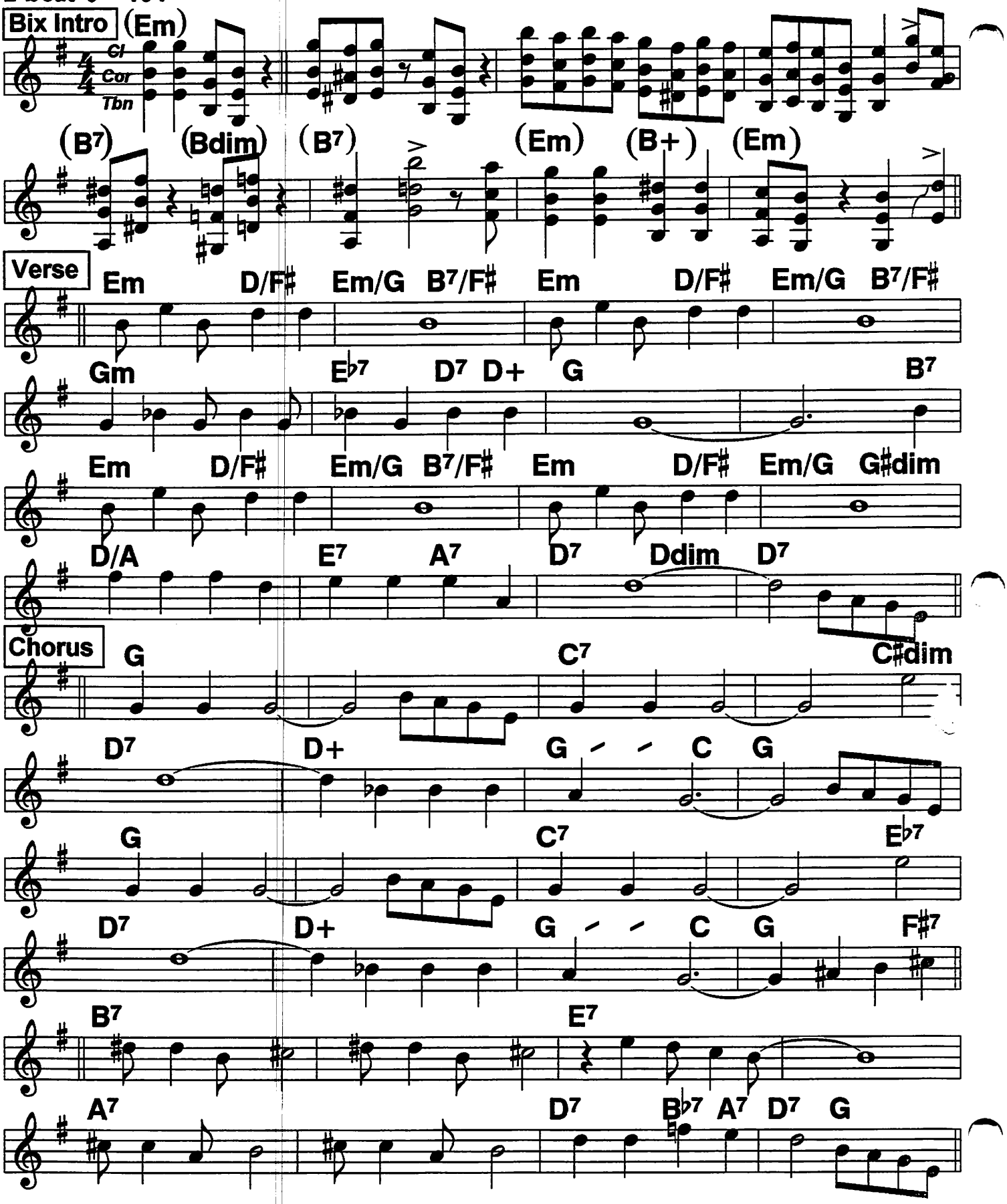
Bb Book

Rhythm King (1)

Bix and his Gang;
c. Joe Hoover,1928

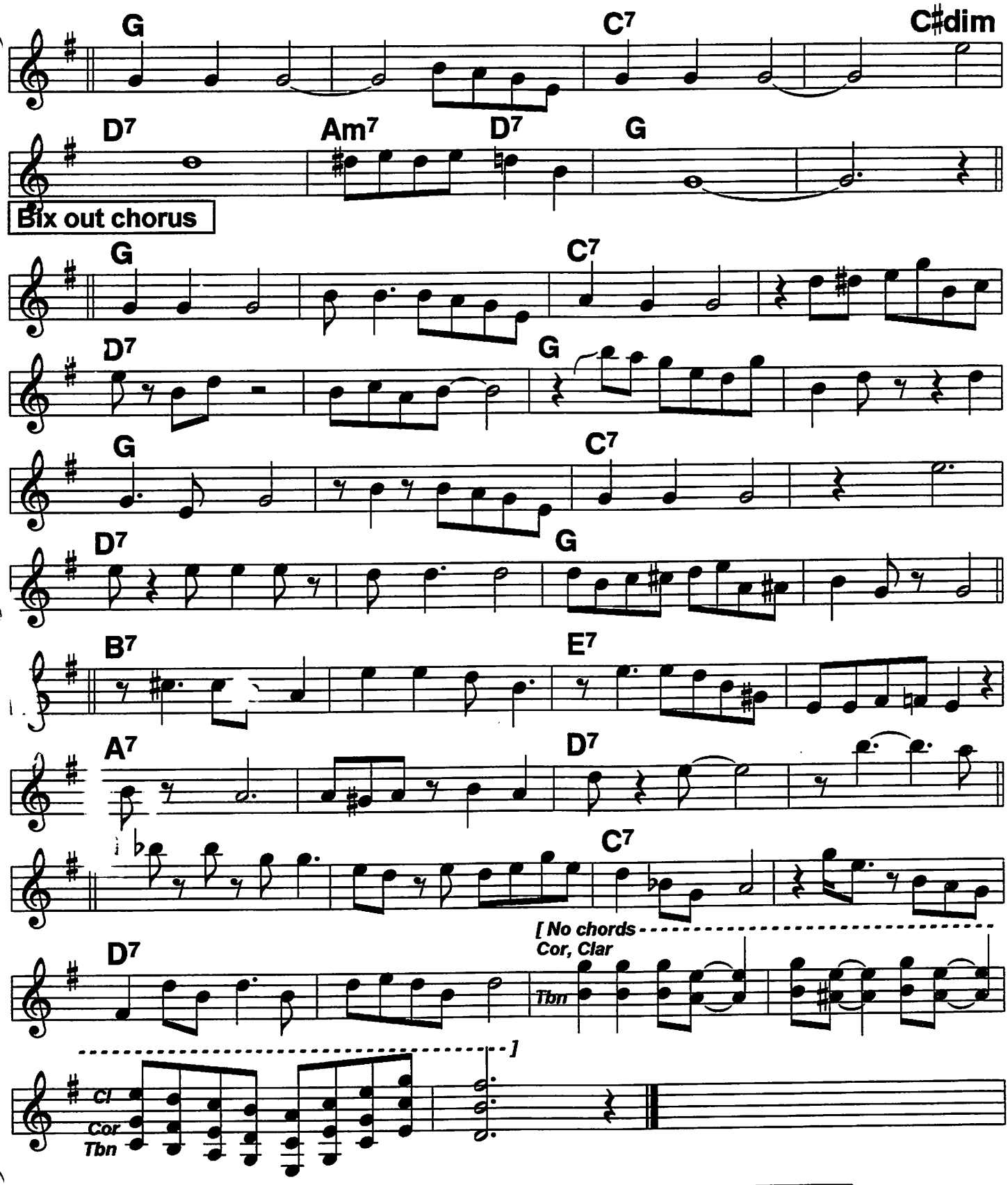
2-beat ♩ = 164

Verse, chorus are book, 9/21/28 record intro and out chorus



Rhythm King (2)

Bb Book



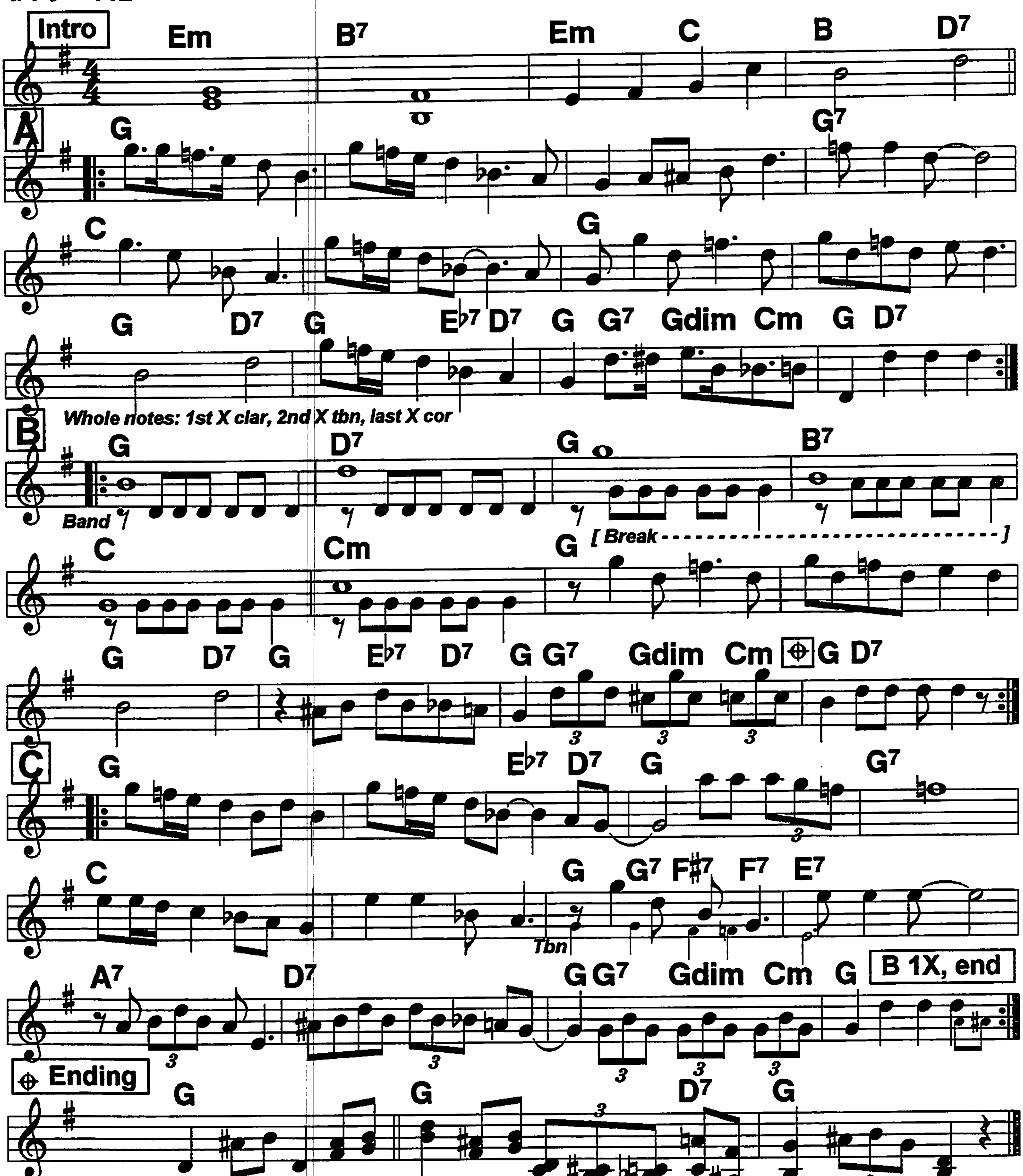
The intro and ending could be used with better tunes...

Riverside Blues

2nd version, 12/24/23

King Oliver '23;
c: Thomas A. Dorsey, 1923

4/4 ♩= 112



Routine: Intro, A A, B B, A, C, B, Ending.
To extend tune, solos on A, jam C 2-3 X before final B w/ending

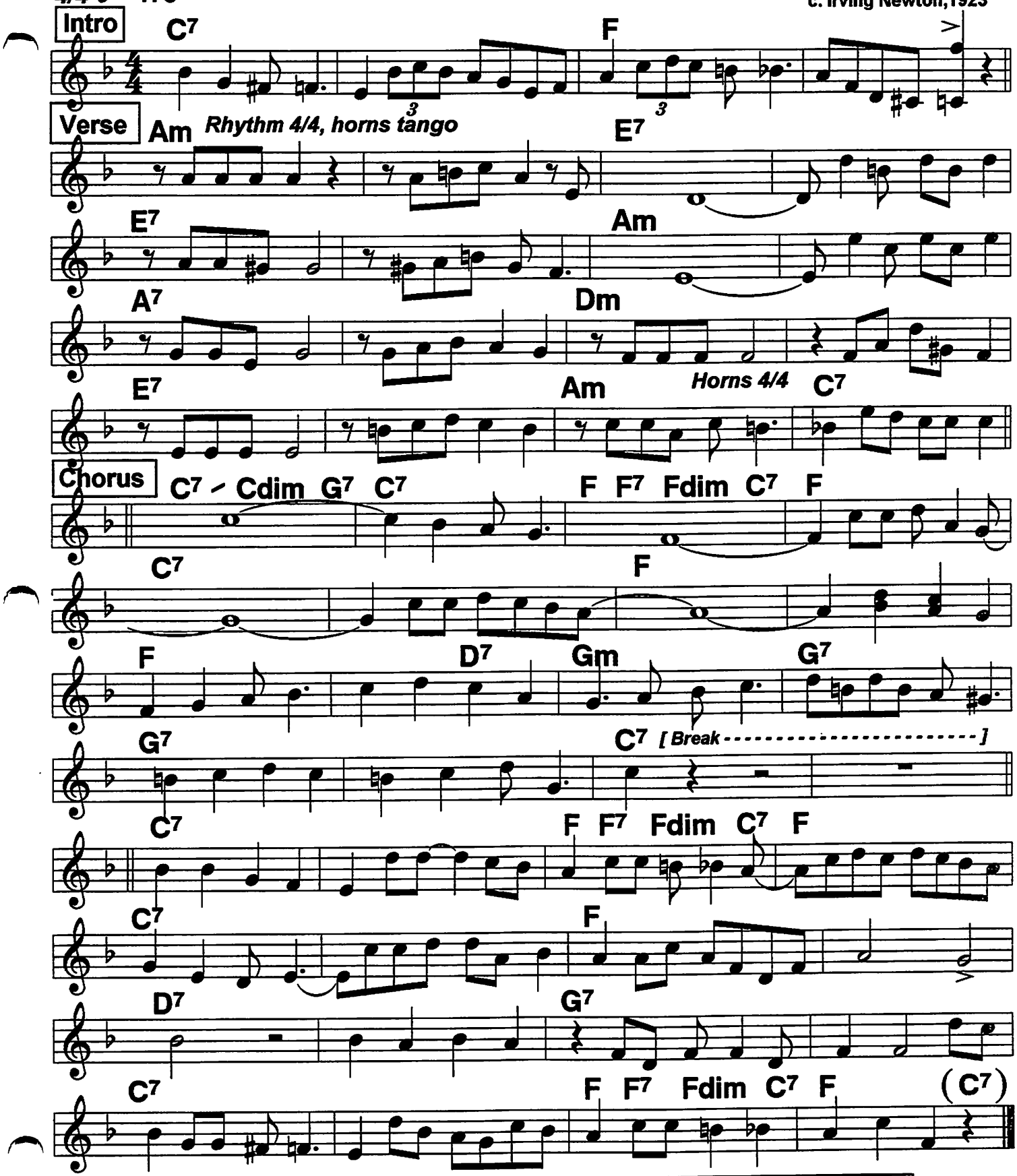
Room Rent Blues

Bb Book

King Oliver, '23;
c. Irving Newton,1923

4/4 ♩ = 178

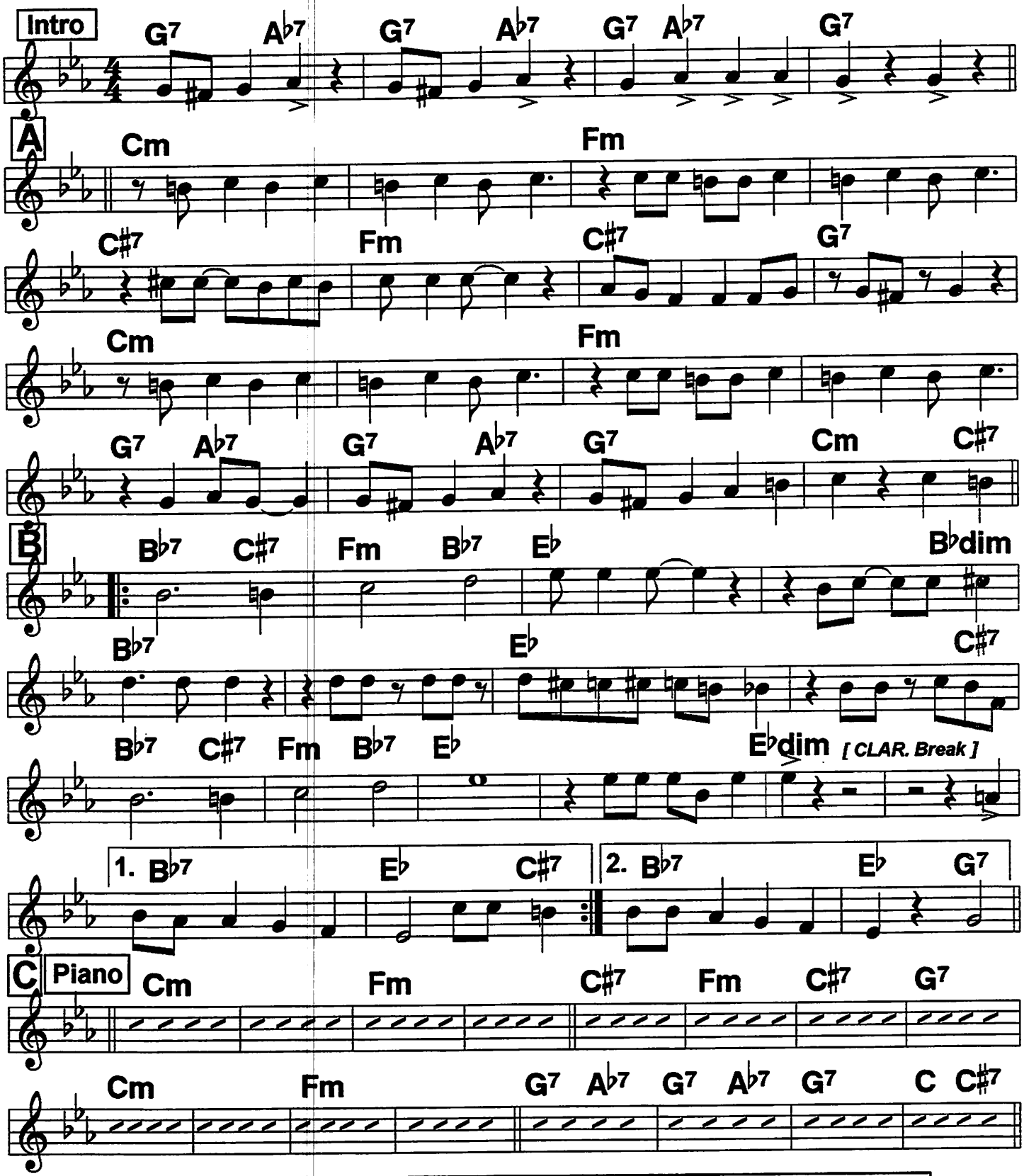
On Dodds' (clar) solo, Lil Hardin (pno) varies some chords.



Routine: Intro, V C, clar, etc. solos C C, Band C C ext. ending

137 (Bb Book) Sage Hen Strut (1)

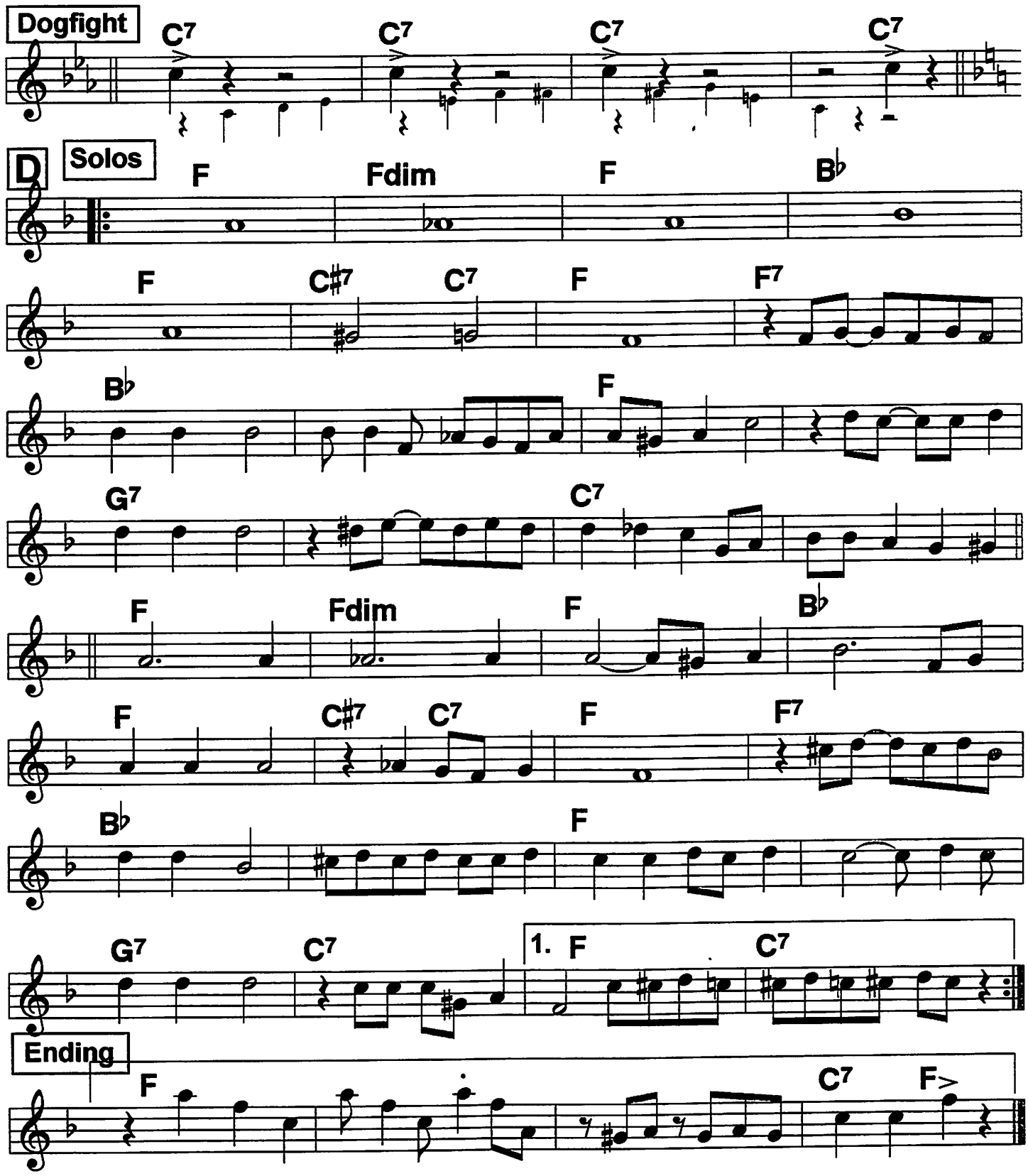
Adapted from Yerba Buena JB Good Time Jazz record — c. Lu Watters, 1944



Routine: Intro, A B B A, Dogfight, C n X w/ extended ending.
Optional Piano (or Banjo) solo is A chords.

Sage Hen Strut (2)

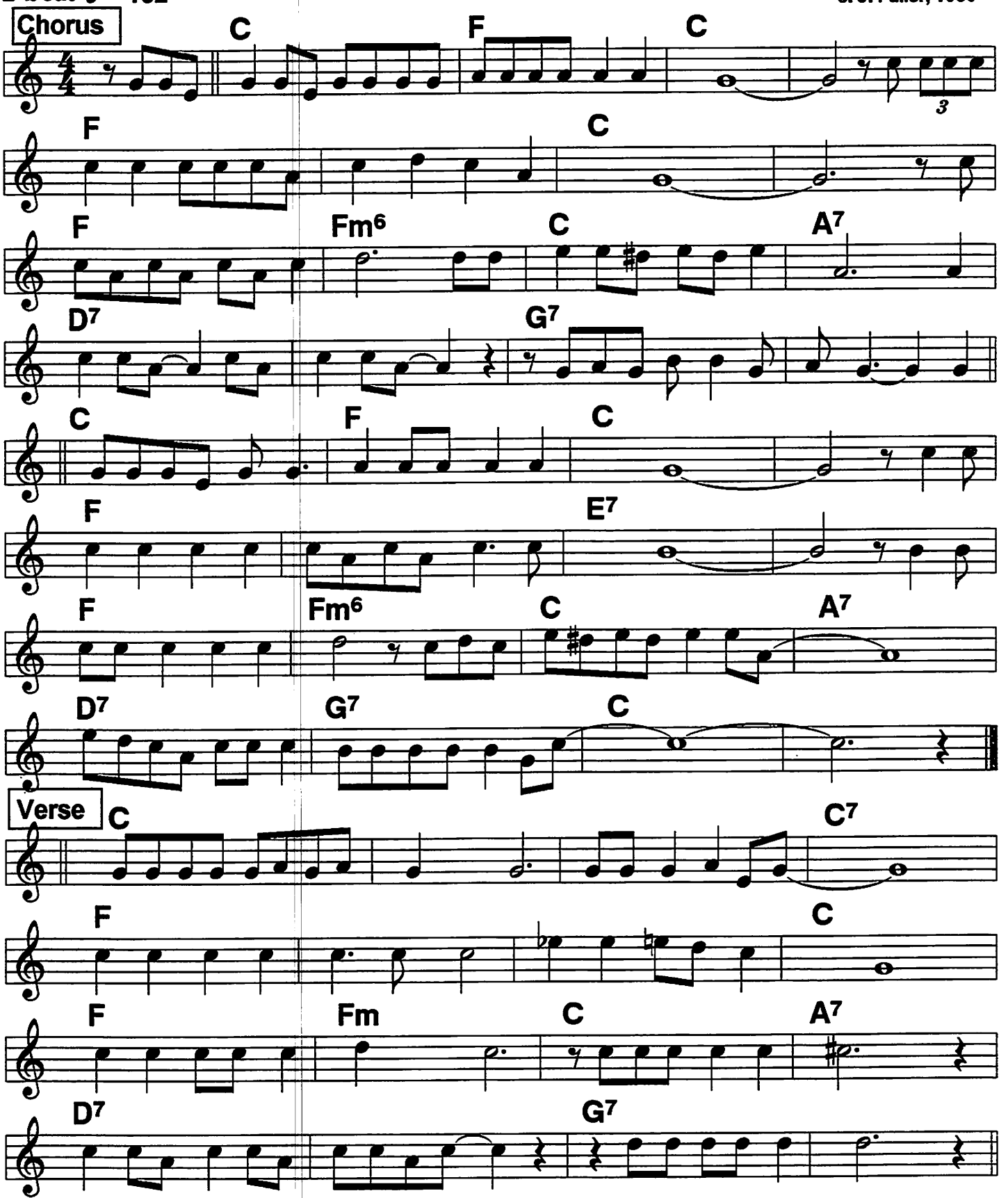
Bb Book



138 (Bb Book) San Francisco Bay Blues (1)

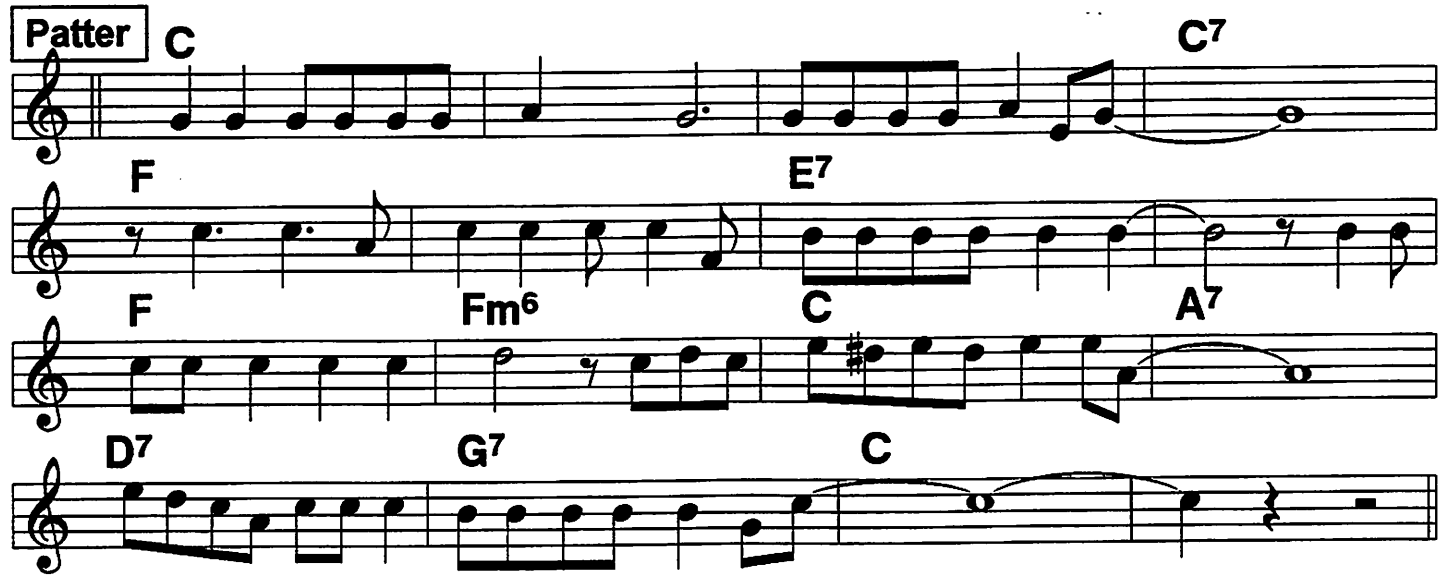
2-beat ♩ = 162

c. J. Fuller, 1959



Routine (opt.): Chorus, voc.V C, solos on C, voc. Patter, C 1-2 X or voc. out

San Francisco Bay Blues (2) (Bb Book) 138



Chorus
(I got the) Blues when my baby left me by the San Francisco Bay./// // She's takin' an
Ocean liner and she's gone so far a- way./// /// I
Didn't mean to treat her so bad,// she's the best gal I ever had.// She
Said goodbye, gonna make me cry,| I'm gonna lay down and die.///

Haven't got a nickel, ain't got a lousy dime./// // If she
Don't come back, I think I'm gonna lose my mind./// // If she
Ever comes back to stay,/ there's gonna be another brand new day,///
Walkin' with my baby down by the San Francisco Bay./// ///|

Verse
Sittin' down and lookin' through my back pack,// wond'rin' which way to go.///
Woman I'm so crazy 'bout,/ she don't want me no more.///
Think I'll take me a freight train,// because I'm feelin' blue,//|
Ride all the way til the end of the line,| |thinkin' only of you.//|

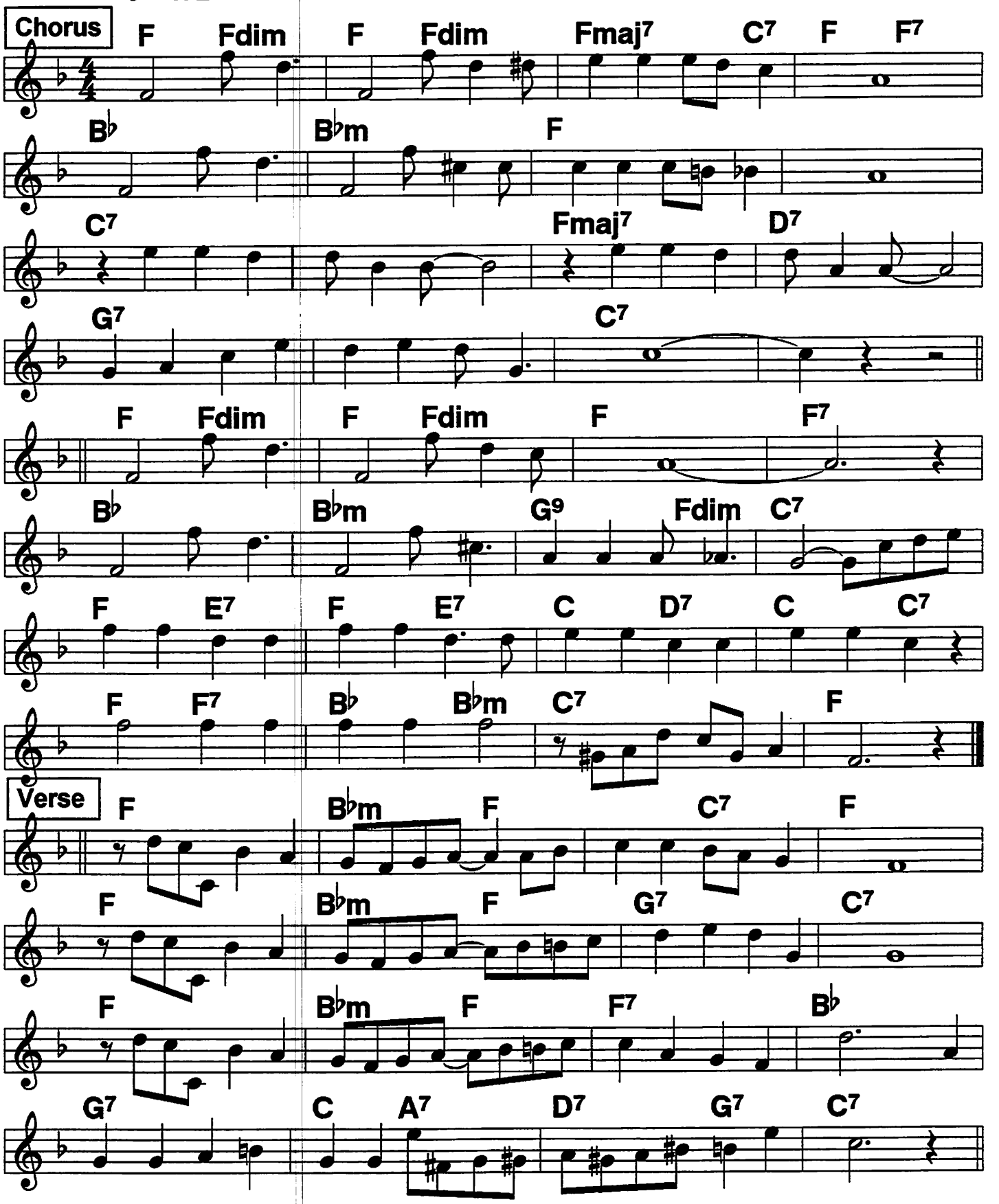
Patter
Meanwhile in another city,//, just about to goin- sane.///
|Seems like I heard my baby, the way she used to call me./ If she
Ever comes back to stay,/ there's gonna be another brand new day,///
Walkin' with my baby down by the San Francisco Bay./// ////

139 (Bb Book) Santa Claus Blues

Red Onion Jazz Babies (instr.) 11/26/24 (Eb); Clarence Williams Blue Five w/Eva Taylor (Bb), 10/8/25 (230), 10/16/25 (82)

C. Kahn, Straight, 1924

4/4 2-beat ♩ = 172

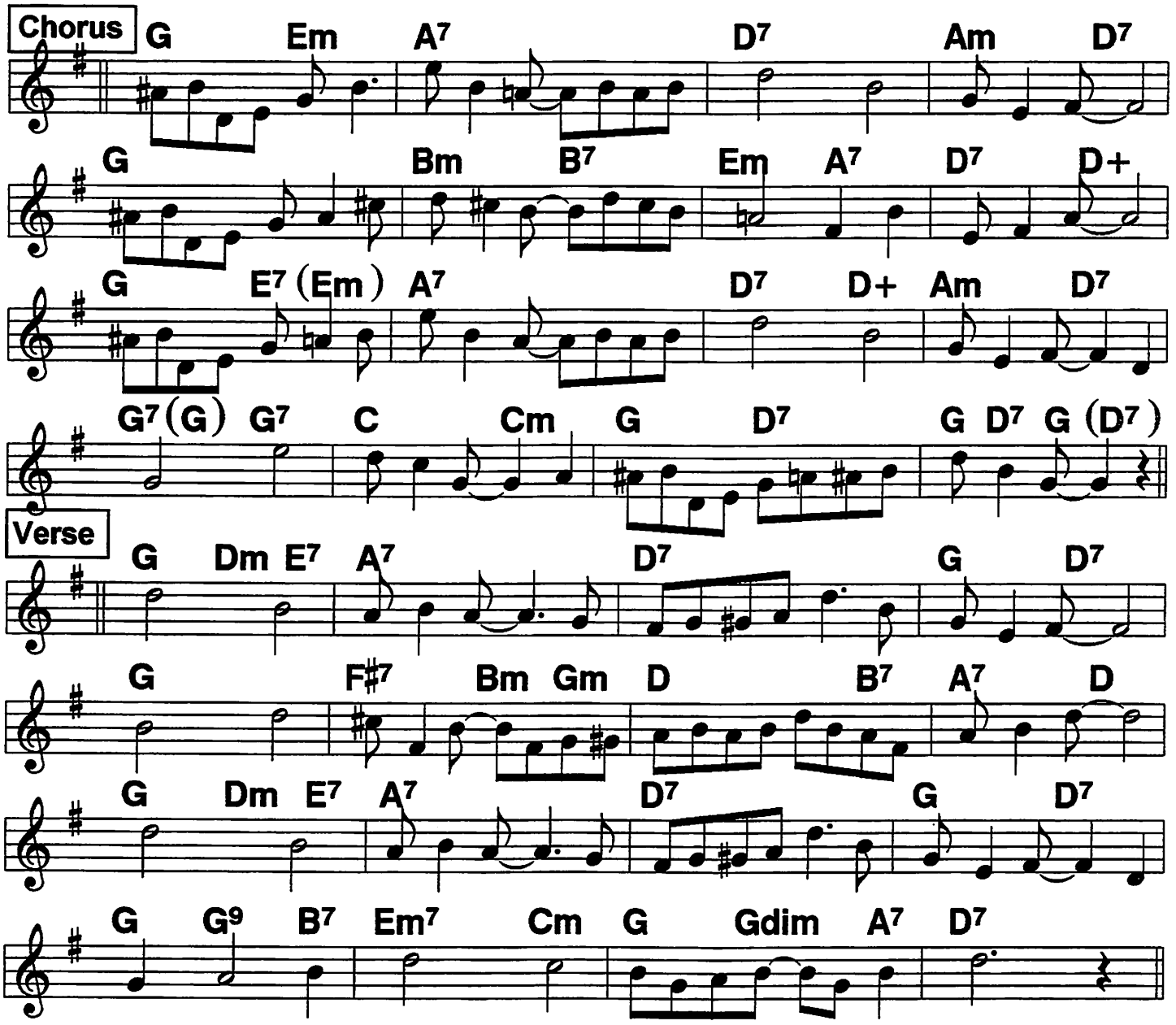


Save It Pretty Mama

♩= 100 ♩= 110
4/4 2-beat

Chords from 12/5/28 Savoy Ballroom Five rec., used on later LA and other recs. The recs don't play it straight, so book melody used. Book verse is a later add-on not on jazz records.

Louis Armstrong '28
c. Don Redman, 1928



[Armstrong's vocal, which doesn't follow the measures]

(Now) Save it pretty mama, day by day, please, honey,
don't give none a- way.///
Let it pile up honey, then if you say,/
I'll be around to spend the day.///
I have an 'ot of lovin' that can't be beat,/
my way of huggin' is a treat.///
I know we/ can agree, so save it pretty mama,/ save it all for me./

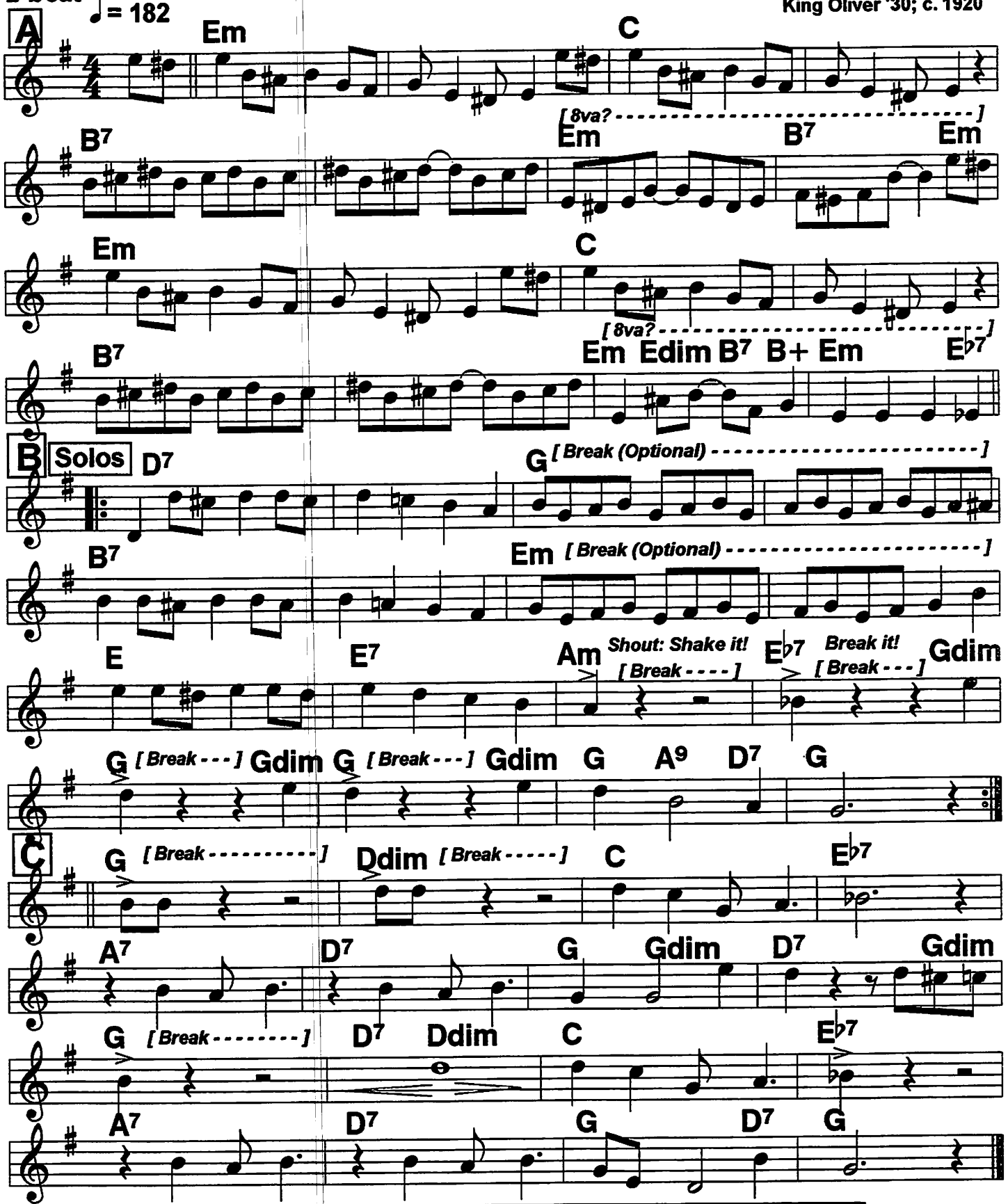
141 Shake It And Break It

Bb Book

Lanin's Southern Serenaders '21
King Oliver '30; c. 1920

2-beat ♩ = 182

Oliver omits C. Lanin makes C essential, uses good stock chart . .



Routine: A B B C, A, solos on B, C C out. Mess with it.

Line C 3 pattern can also be used on line C 1.

Shake That Thing

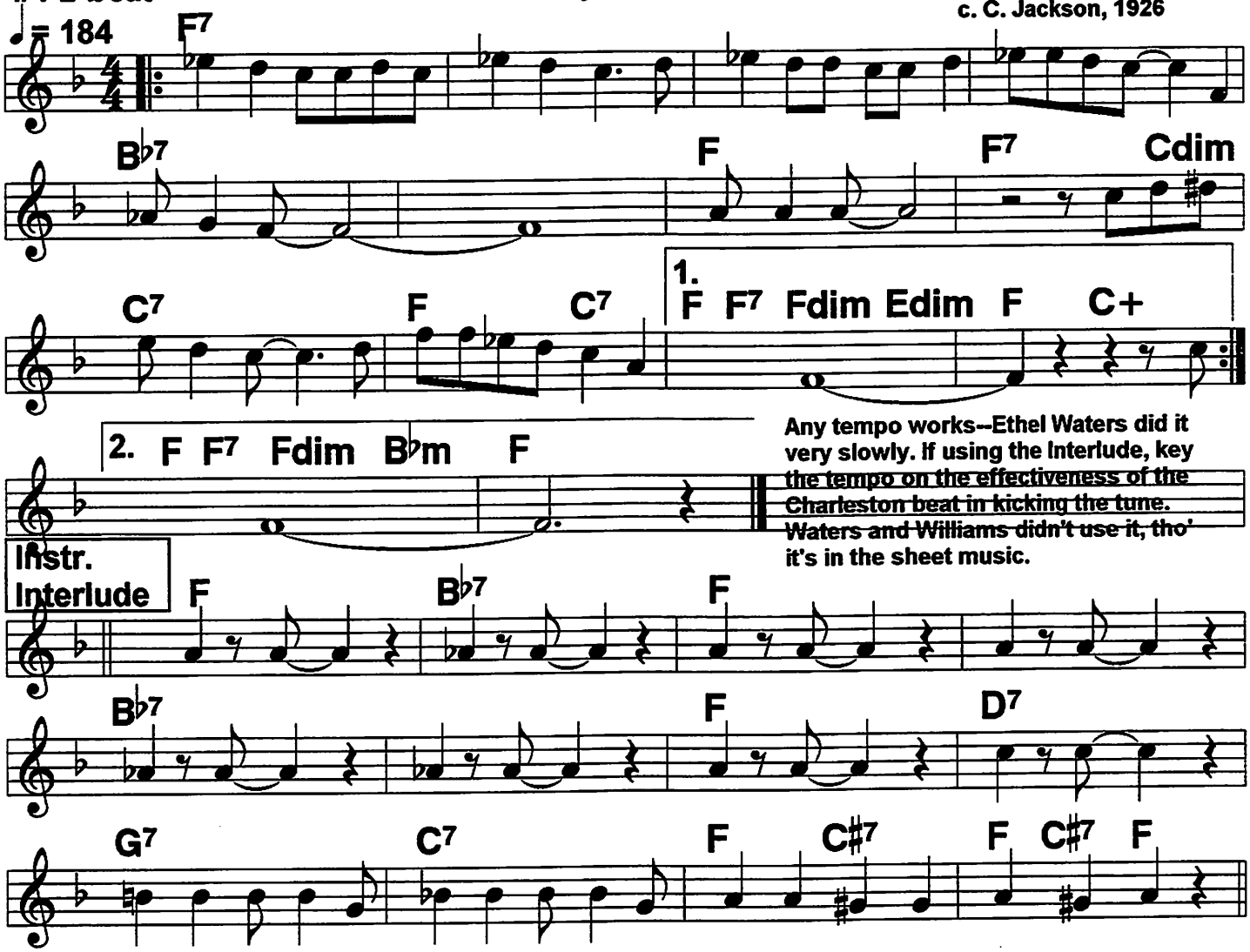
Bb Book

4/4 2-beat

♩ = 184

From sheet music. Abe Lyman's 2/1/26 record is great.

C. Williams w/Eva Taylor
c. C. Jackson, 1926



Any tempo works--Ethel Waters did it very slowly. If using the Interlude, key the tempo on the effectiveness of the Charleston beat in kicking the tune. Waters and Williams didn't use it, tho' it's in the sheet music.

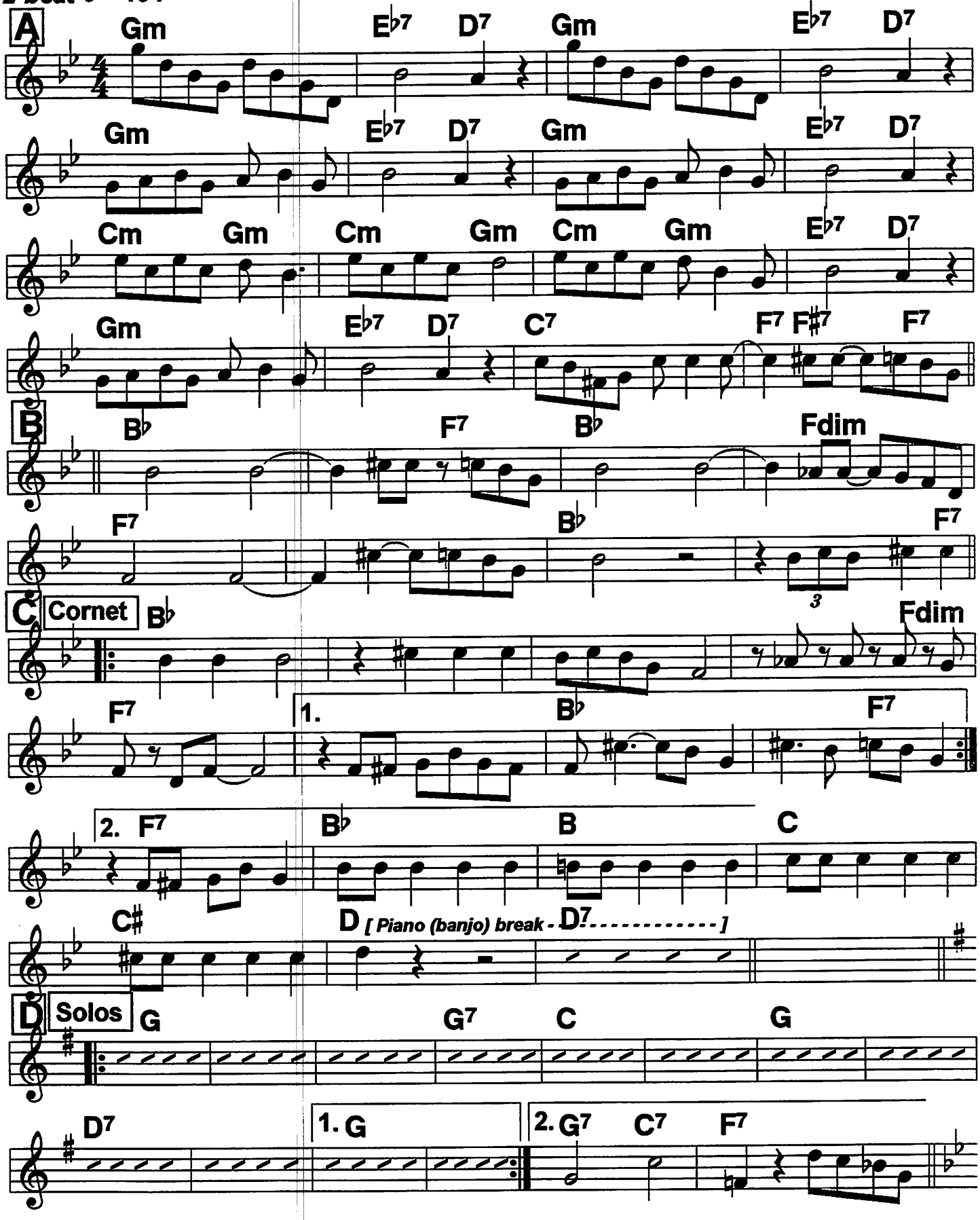
1. Down in Georgia, got a dance that's new. There
ain't nothin' to it, it's easy to do, called
Shake that thing,/ //// shake that thing./ || I'm gettin'
Sick and tired of tellin' you to shake that thing./// /|||
2. Ain't no Charleston, ain't no Pigeon Wing,/ all you gotta do is shake that thing,/
Shake that thing,/ //// shake that thing./ || I'm gettin'
Sick and tired of tellin' you to shake that thing./// /|||
3. Had a little dog,/ name was Tige, used to sit right by my side and shake that thing,/
Shake...
4. My Uncle Dud,/ sick in bed,/ Doctor says he's almost dead from
Shake...
5. Mama, Mama look at Sis,/ out in the back yeard doin' the twist, she's
Shake...
6. Now the old folks are doin' it, young folks too,/
the old folks learn the young folks what to do, called
Shake that thing,/ //// shake that thing./ || I'm gettin'
Sick and tired of tellin' you to shake that thing./// /|||

143 Bb Book She's Cryin' For Me (1)

2-beat ♩ = 164

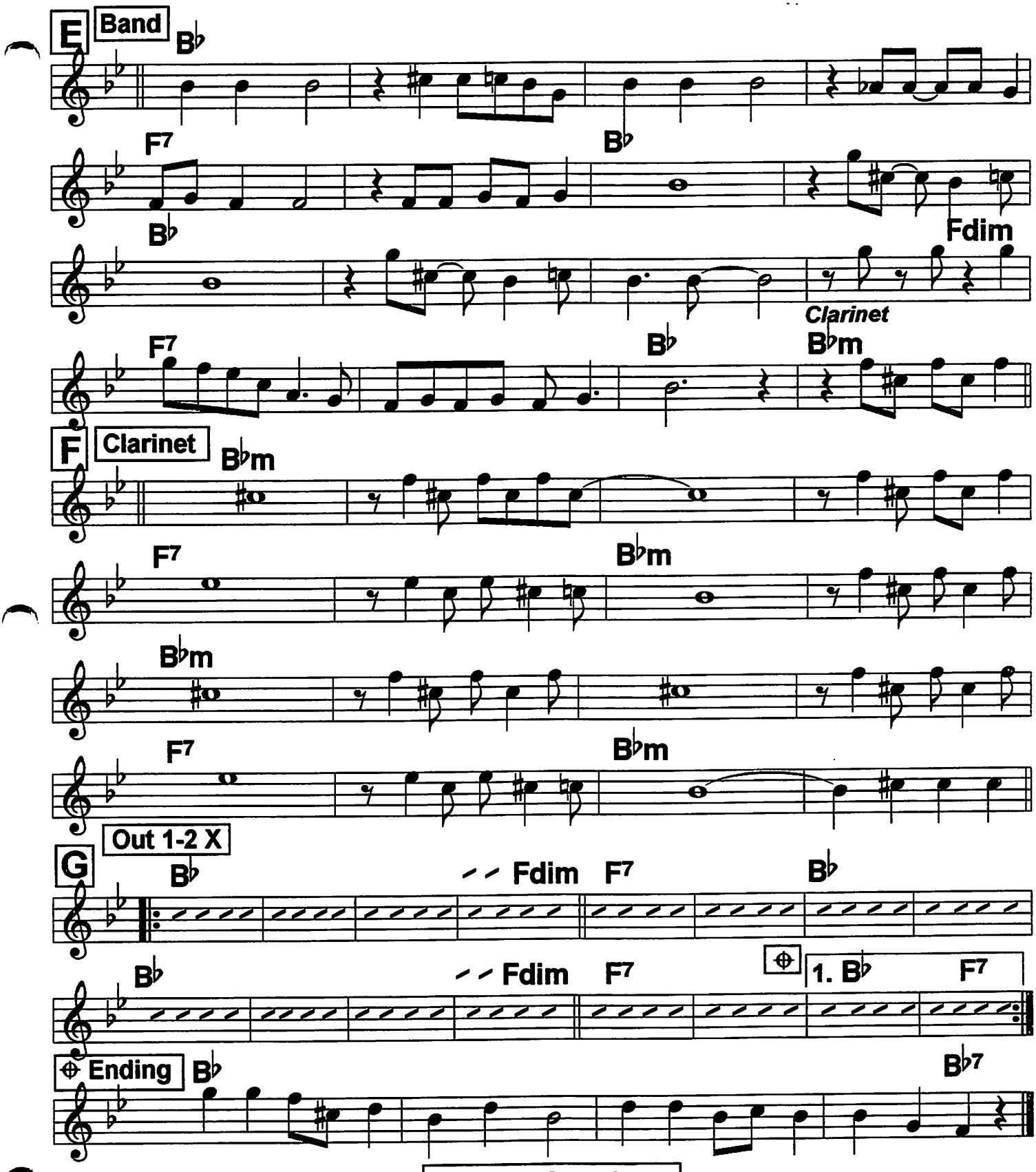
From the1/23/25 rec; F (minor strain) not in the two 3/26/25 versions.

NORK; c. Santo Pecora, 1925



She's Cryin' For Me (2)

Bb Book



Routine: As written.

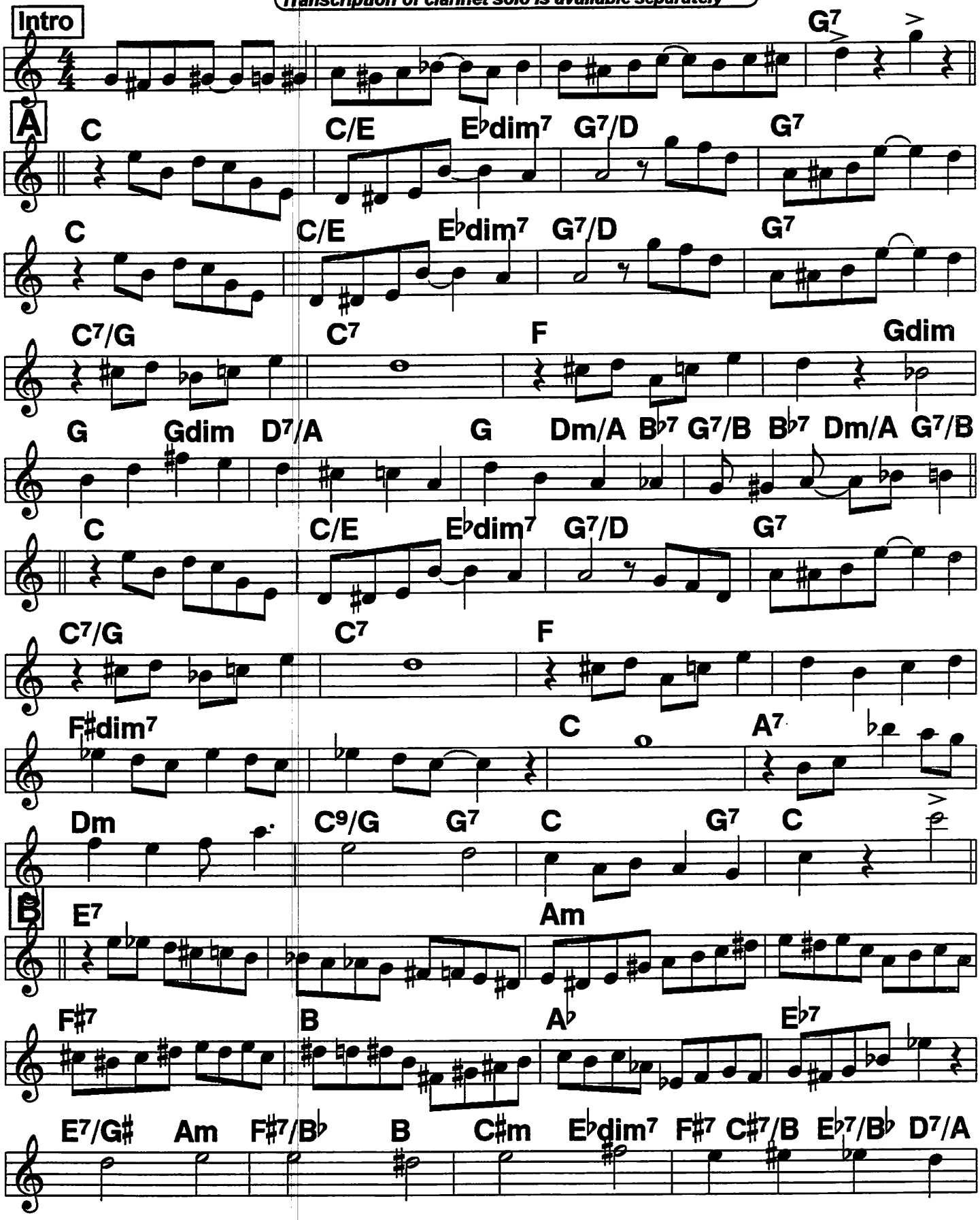
144 Bb Book Shreveport Stomp (1)

4/4 ♩= 222

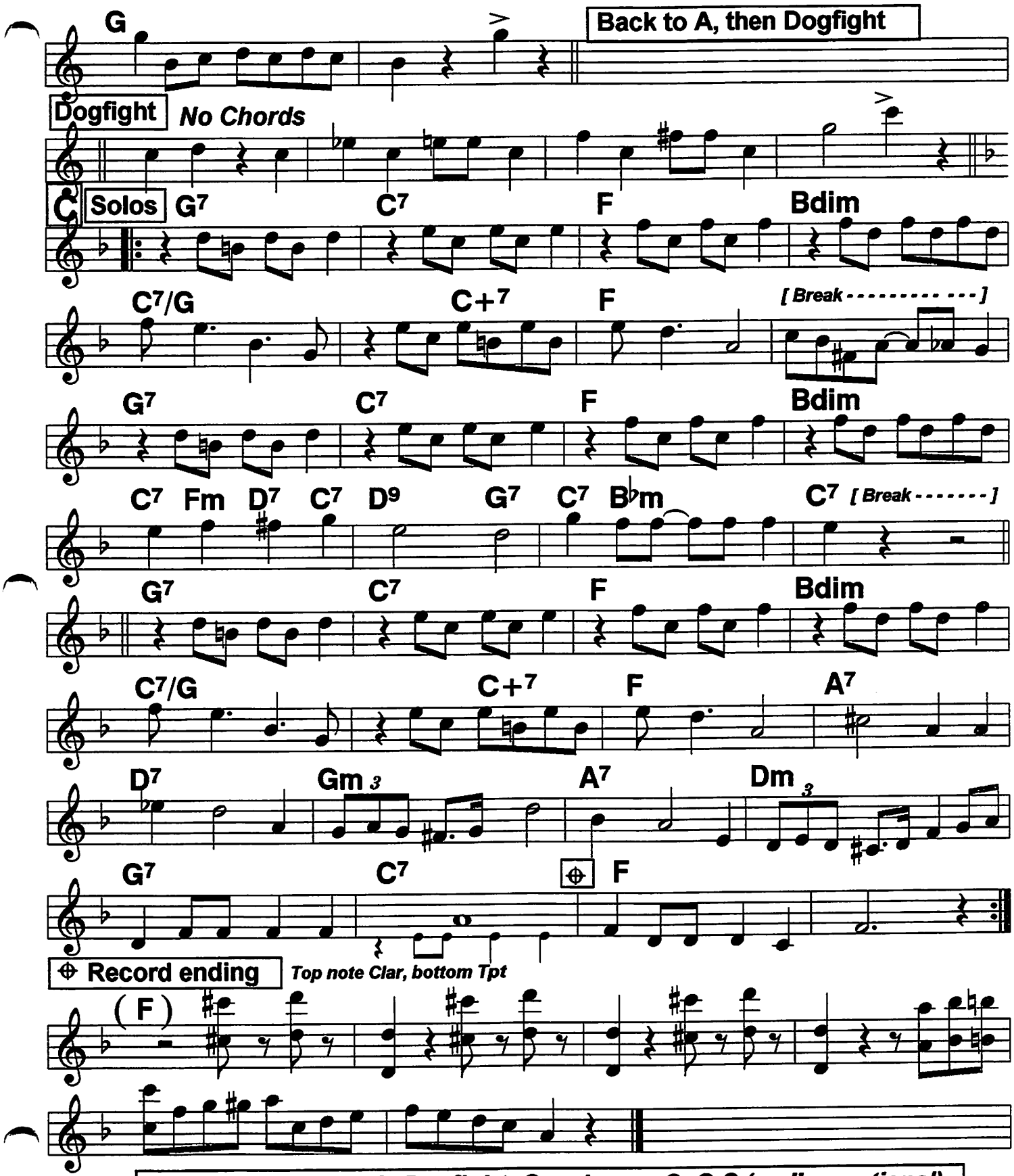
Adapted from the sheet music; routine, dogfight, ending from record

Transcription of clarinet solo is available separately

c. Jelly Roll Morton, 1925



Shreveport Stomp (2)

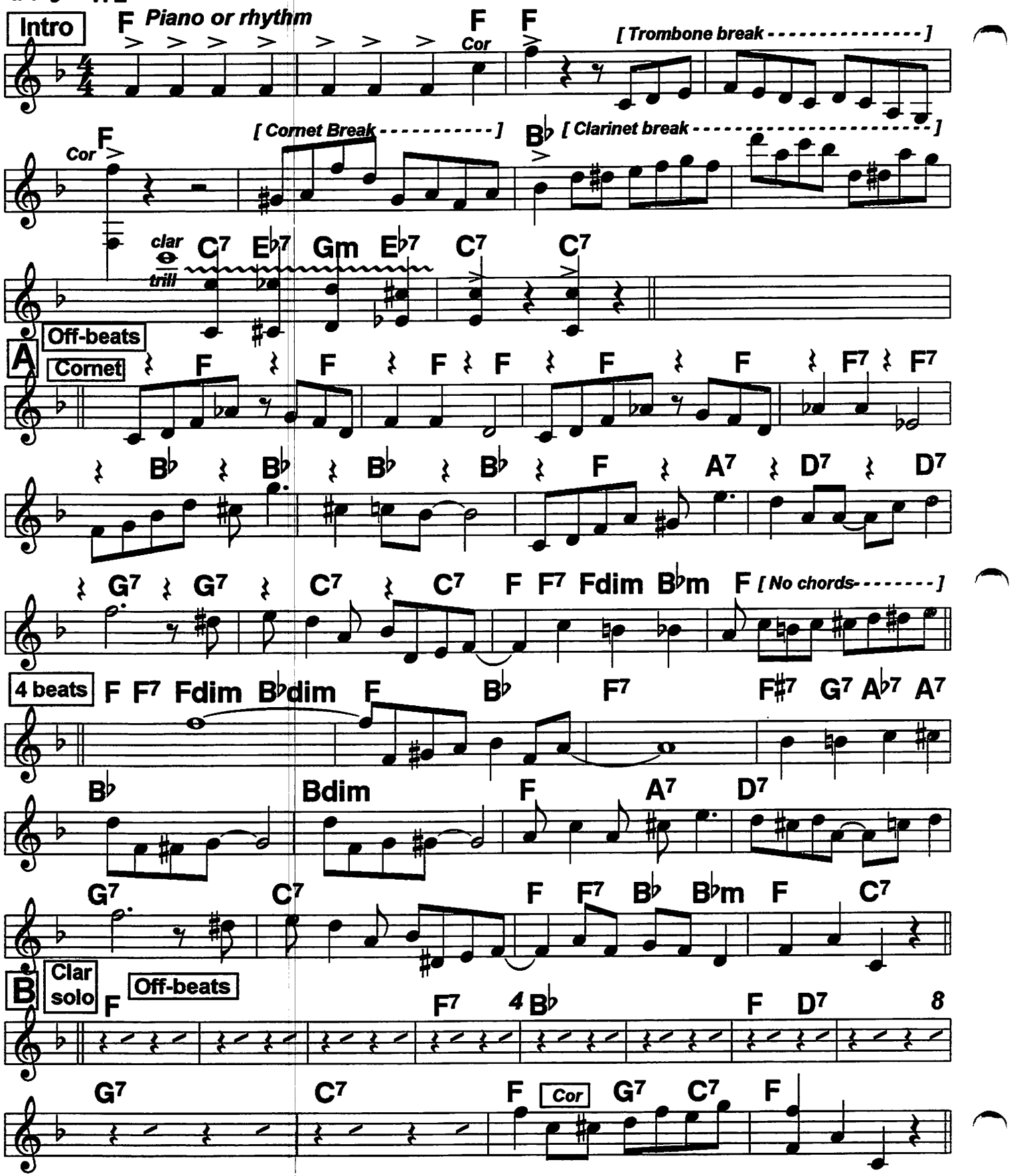


Routine: Intro, A B A, Dogfight, C, solos on C, C C (ending optional)

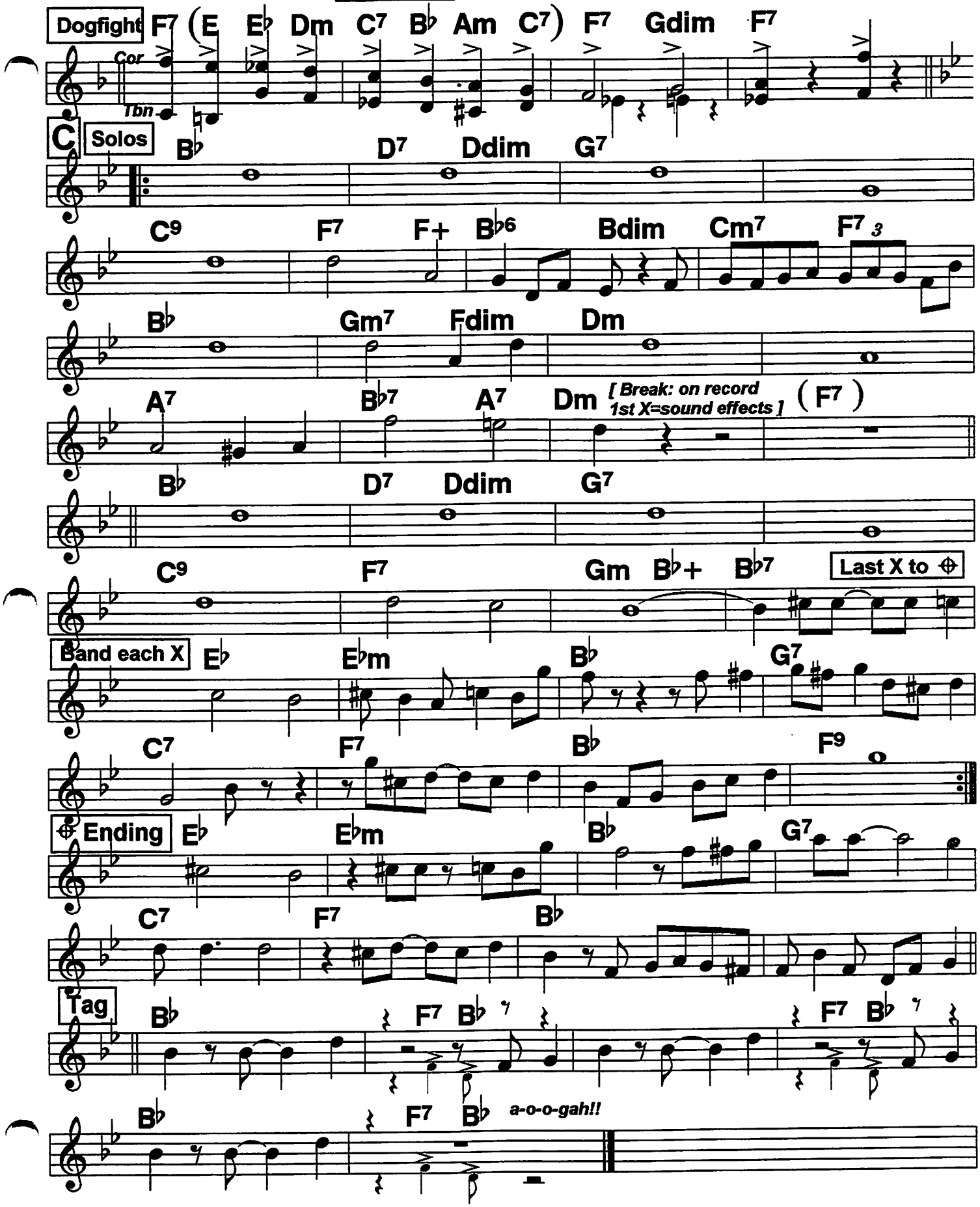
145 Bb book Sidewalk Blues (1)

c. Jelly Roll Morton, 1926

4/4 ♩= 172



Sidewalk Blues (2)



Bb Book

Skid-dat-de-dat (1)

Hot Five '26;
c. Lil Hardin,1926

4/4
♩ = 120

Cornet intro--slow

A ♩ = 120

D Em Gm D [Cornet bk

cor
clar

(D) Cornet] D small notes = Clar Em

Gm D G

D [Trombone break]

D Em Gm D [Clar bk

(D) Clarinet] D Em

[Piano break]

Gm D (D) (A7)

B D Em Gm D

G D

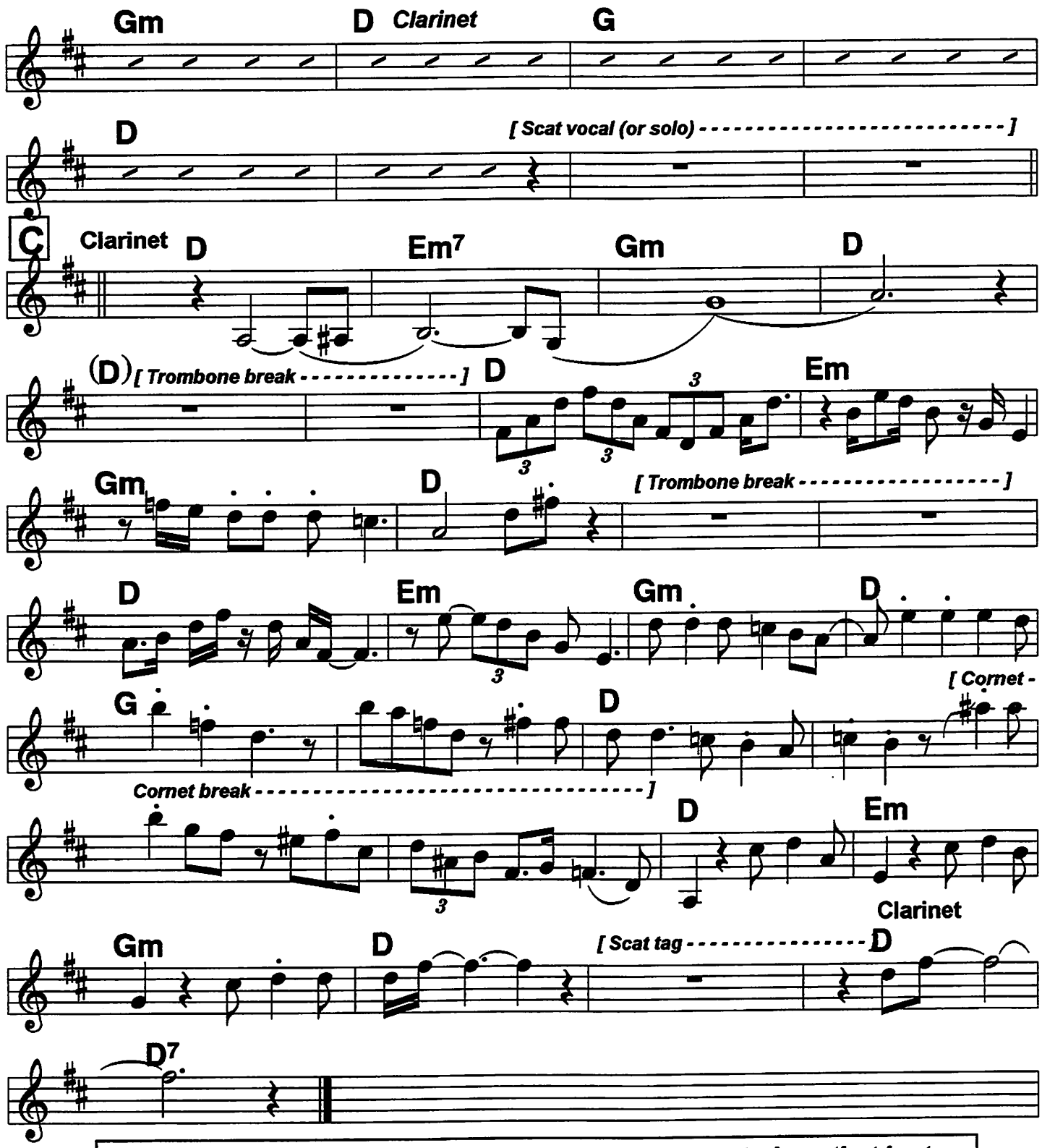
(D) [Clarinet break] D Em

Gm D [Scat vocal (or solo)]

Clarinet D Em Gm D [Scat

(D) Scat vocal (or solo)] D Trombone Em

Skid-dat-de-dat (2)



This is the complete 11/16/26 record. It's a concert piece that just rolls on continuously, so letter divisions are mainly practice guides. Most of the breaks are left to your muse, since I don't think they're worth recreating.

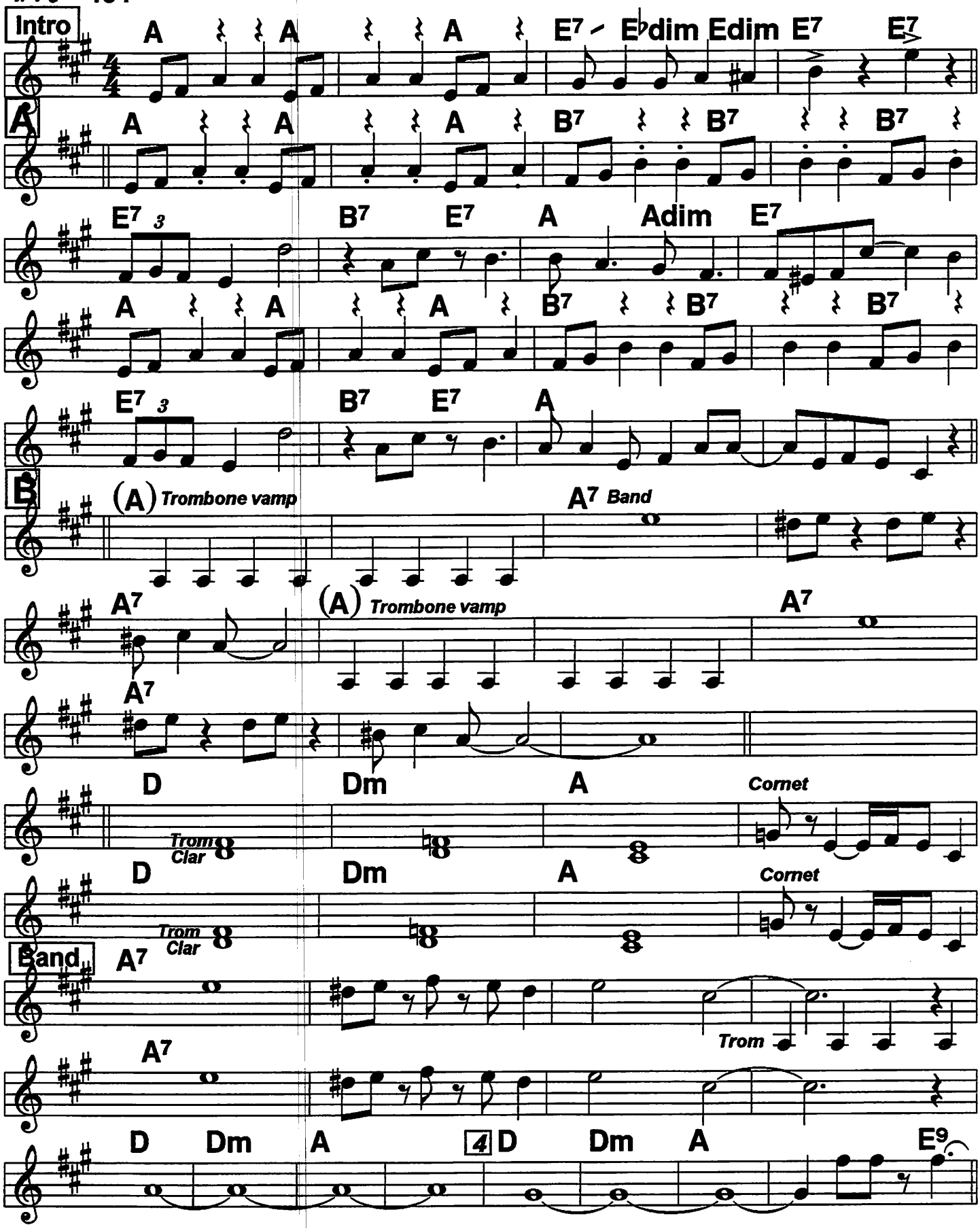
147 Bb Book

Soap Suds (1)

4/4 ♩ = 154

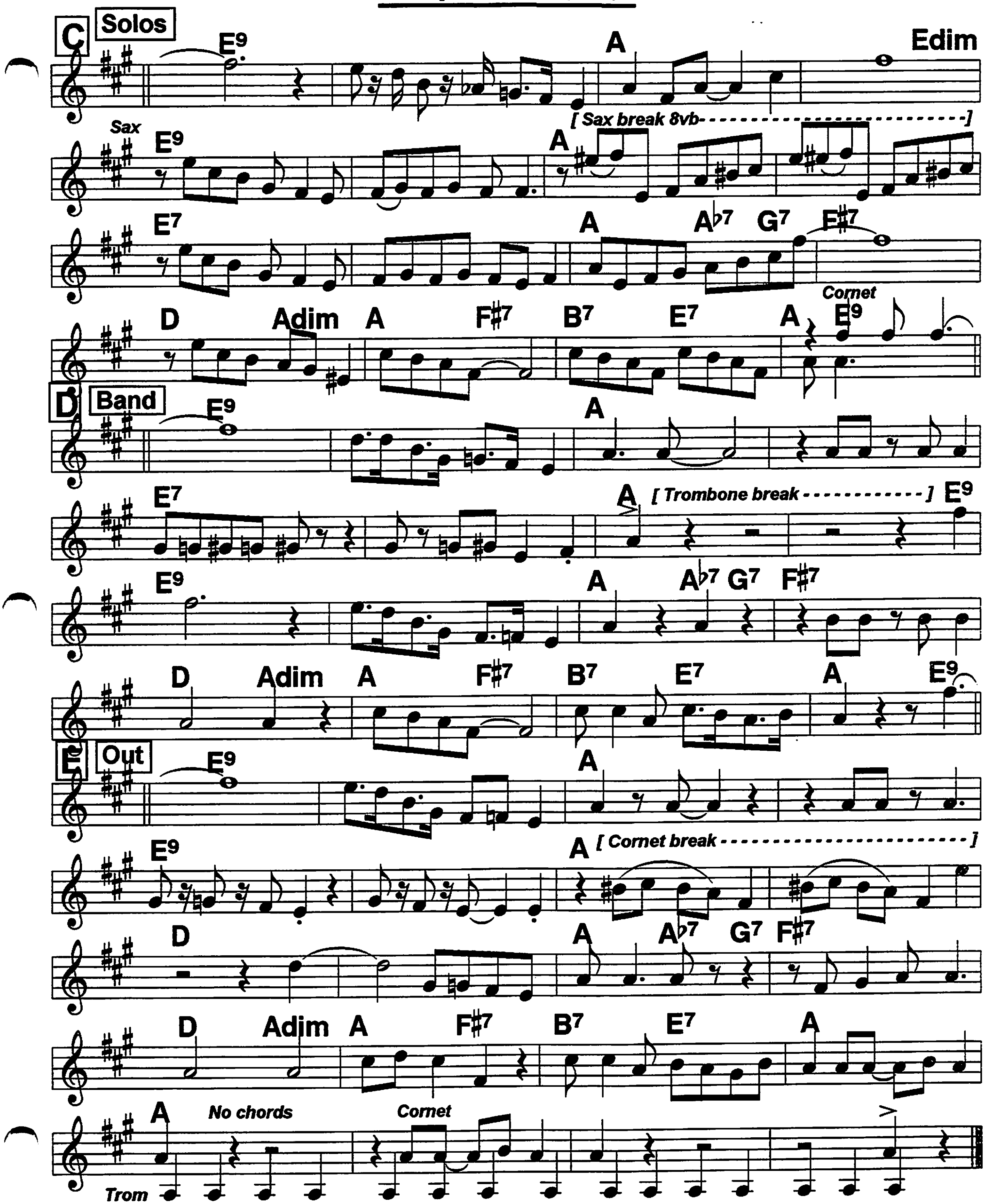
From Morton's St. Louis Levee Band 5/12/26 record.

c. J.R. Morton, 1926



Soap Suds (2)

(Bb Book)

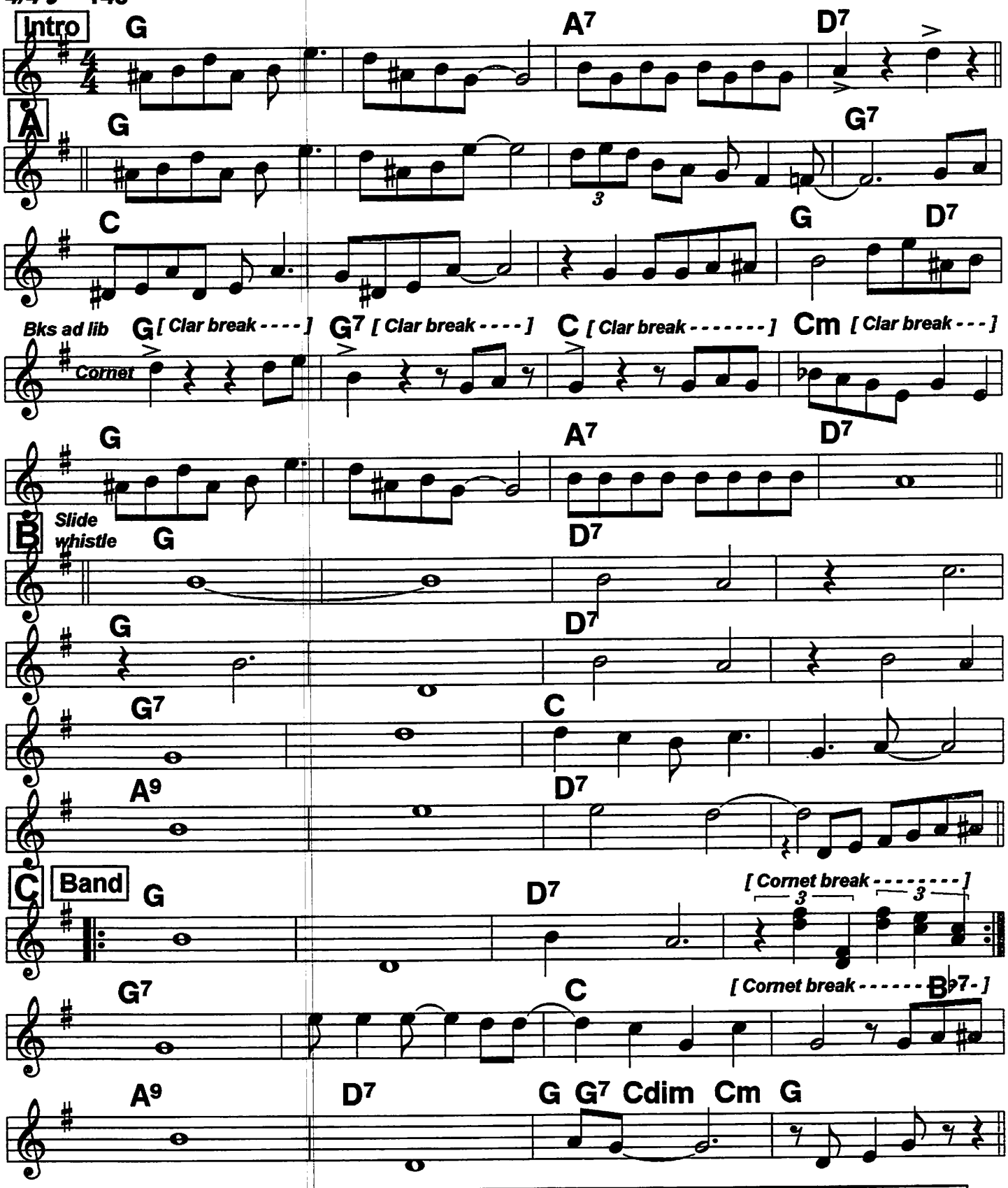


148 Bb Book

Sobbin' Blues (1)

King Oliver, '23, 27; NORK '23; c. Kassel, Berton, 1923

4/4 ♩ = 148



Routine: Basically as written. Substitute another instrument if no slide whistle (musical saw works)

Sobbin' Blues (2)

Bb Book

Oliver '27 uses Vamp-Patter as Intro, Verse, omits A

Vamp

G D+ G D+ G D+ G D+

D

Patter G7 Clar. solo C C7 G D7 G D7 D+

G7 C C7 G D7 G G7

C G G7 C G D7 D+

G7 C C7 G D7 G

E

G D7 [Cornet break - - - - - - -]

G G7 C B♭7

A9 D7

G D7 [Cornet break - - - - - - -]

G D7 [Cornets - - - - - - - - - - - -]

G G7 C B♭7

A9 D7 G G7 C Cm G

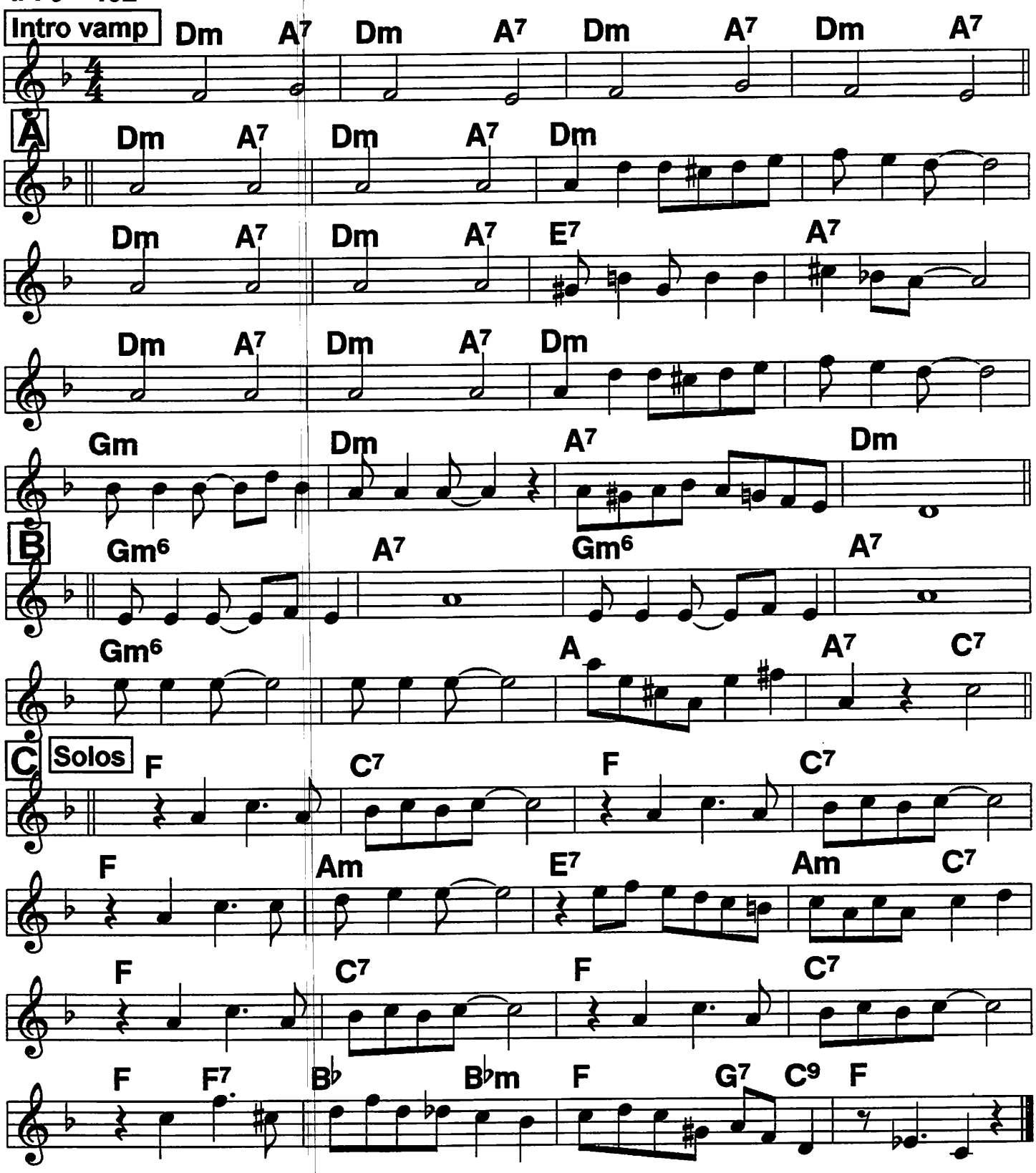
Tag G7 C Cm G

149 (Bb Book) Shim-me-sha-wabble

The records vary, so this is the book version. NORK is the standard; the 1st rec. (3/12/23) is basically straight.

NORK, 1923; c. S. Williams, 1916

4/4 ♩= 192



Routine: Intro, A, B, C, Intro, A, B, C solos, Jam C 2-4 X out.

Southern Stomps

Bb Book

150

4/4 ♩ = 120

Mainly take 1. Take 2 varies often; last 6 bars used here

King Oliver '23;
c. R.M. Jones, 1923

Other patterns ok

Intro

B♭7 A7

Tuba 16 L

A

D *A on, Pno &/or Tbn do boogie rhythm*

A7 D A7 D

A7 D D

B Band

D7 Ddim D D7

Start solo

G B♭7 D

G B♭7 D

A7 D A7 D G D

[Clarinet break - - - - - - - - - - - - - - - -] [Cornet Break - - 3 -]

C Out

D7 Ddim A7 D

G B♭7 D [Clarinet break -]

G B♭7 D [Cornet Break -]

A7 D G D G 3

4 D A7 D [Clarinet only - - - - - - - - - - - - - - -] A7 D

Routine: Intro, A B A B, solos on B, C out

151 St. Phillip Street Breakdown (1)

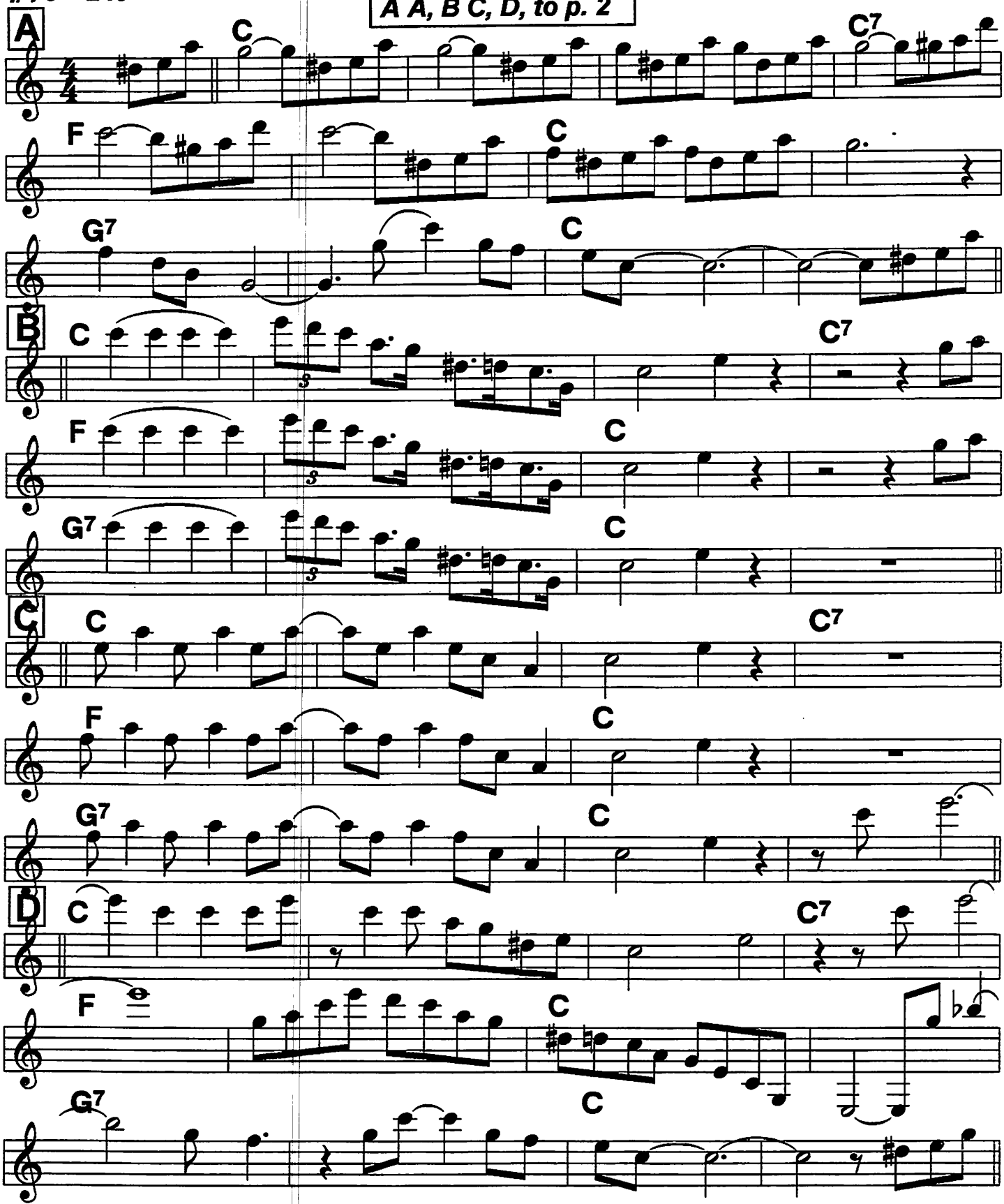
Bb Book

Excerpted from 4/27/57 Manchester Free Trade Hall Concert with Ken Collyer.
This solo performance is a classic of the 40s-50s New Orleans Revival

4/4 ♩ = 240

c. George Lewis, 194?

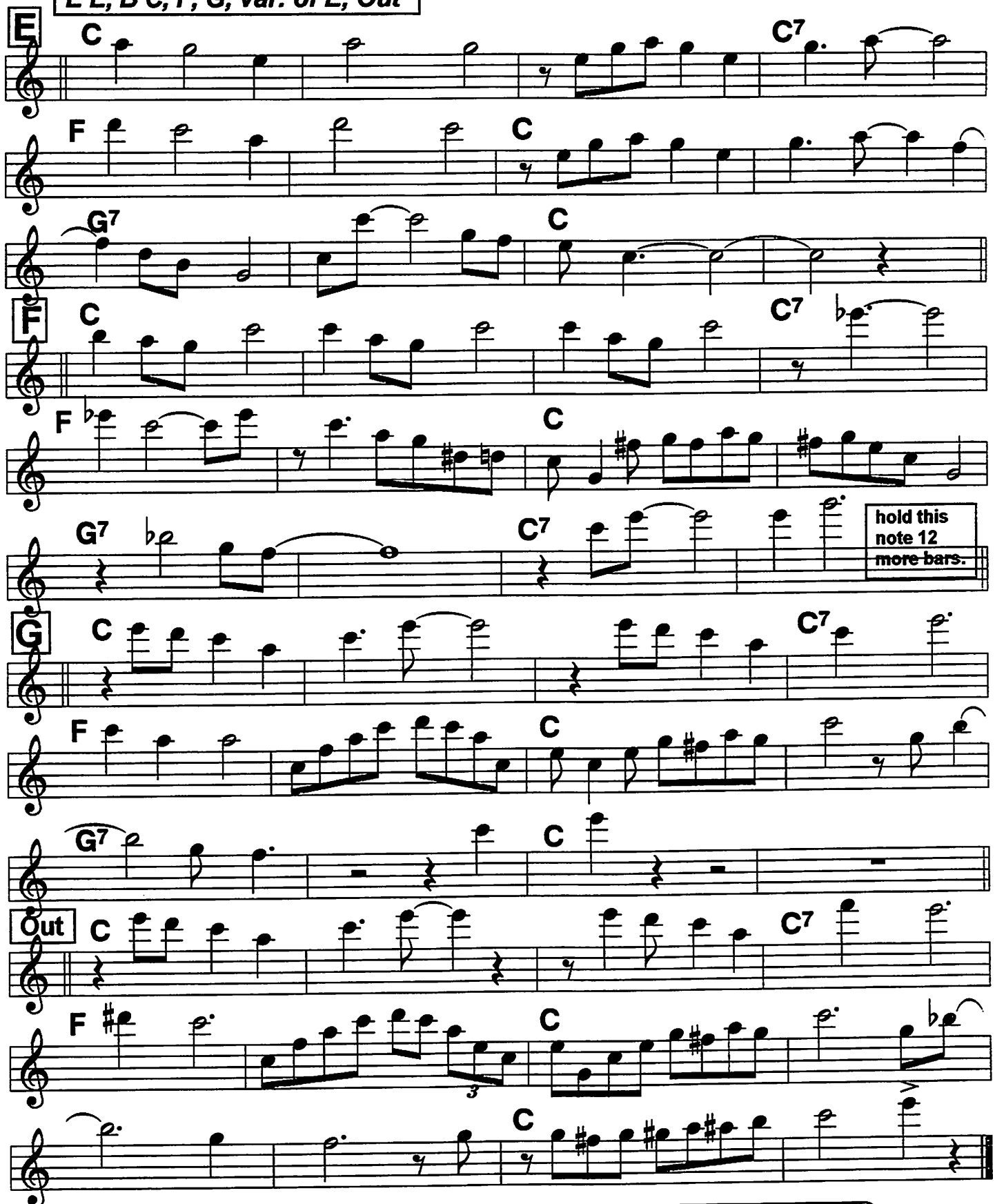
A A, B C, D, to p. 2



St. Phillip Street Breakdown (2)

Bb Book

E E, B C, F, G, var. of E, Out



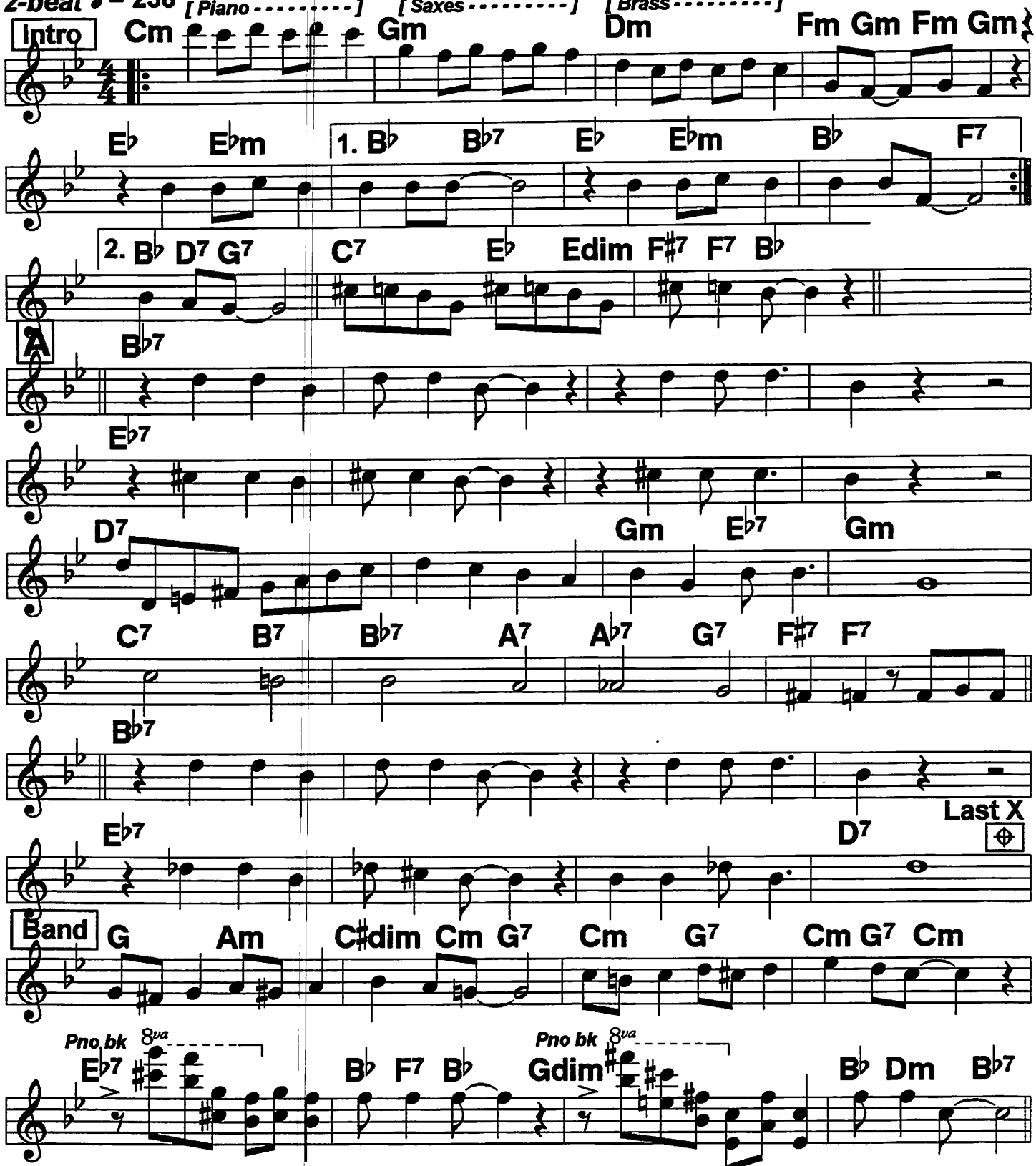
3 page version covering the whole recording is available separately.

152 Bb Book

Stampede (1)

c. & rec. Fletcher Henderson, 1926

2-beat ♩ = 238 [Piano - - - - - - - -] [Saxes - - - - - - - -] [Brass - - - - - - - -]

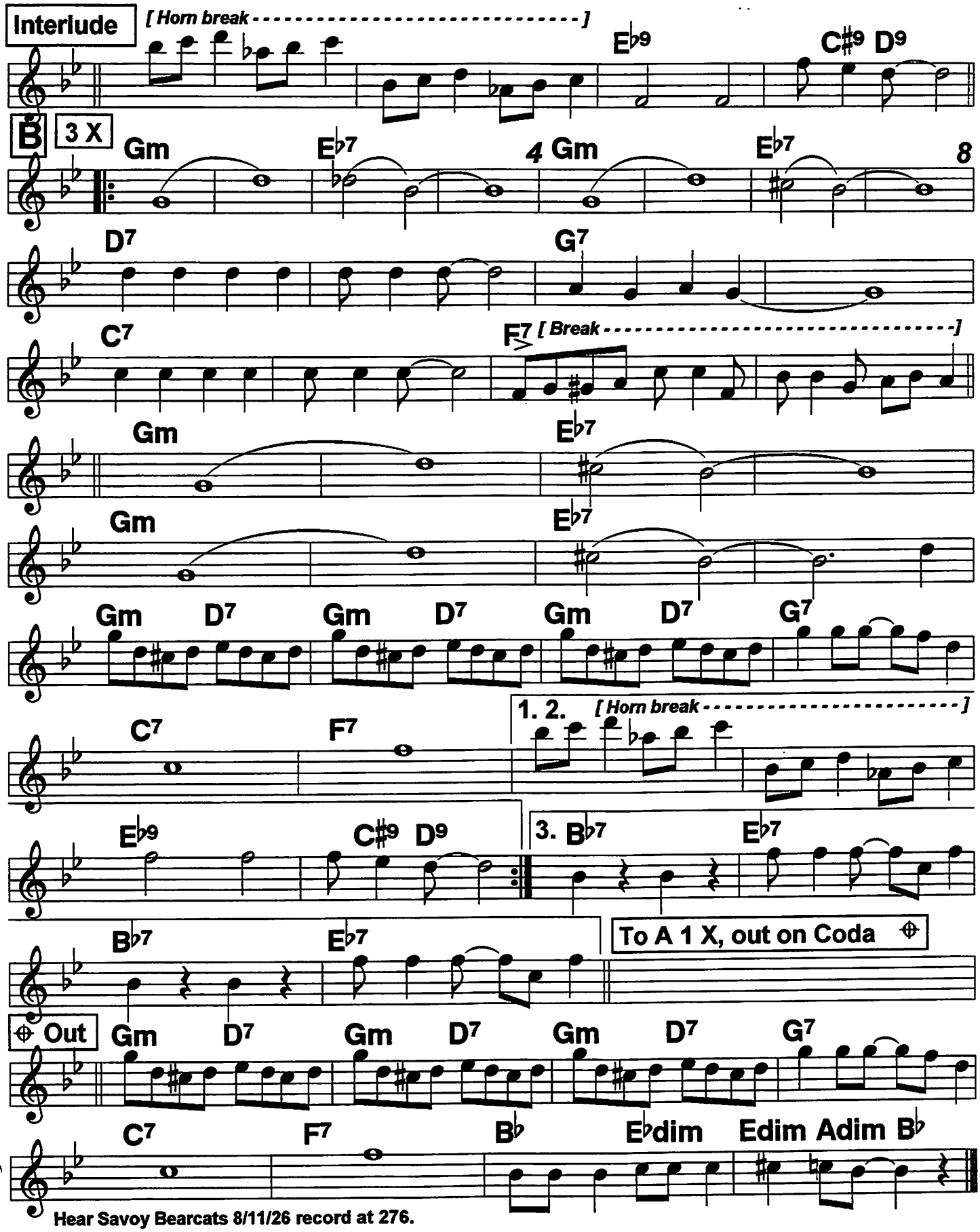


Routine: Intro (bars 5-8, 13-16 can be solos), A, Tsx solo on A (last 8 bars by band, bks by sx), Interlude, B B B (2 can be solos), A w/coda

From the stock chart, which follows but simplifies the record (hear the nice tpt, cor. solos)

Stampede (2)

Bb Book

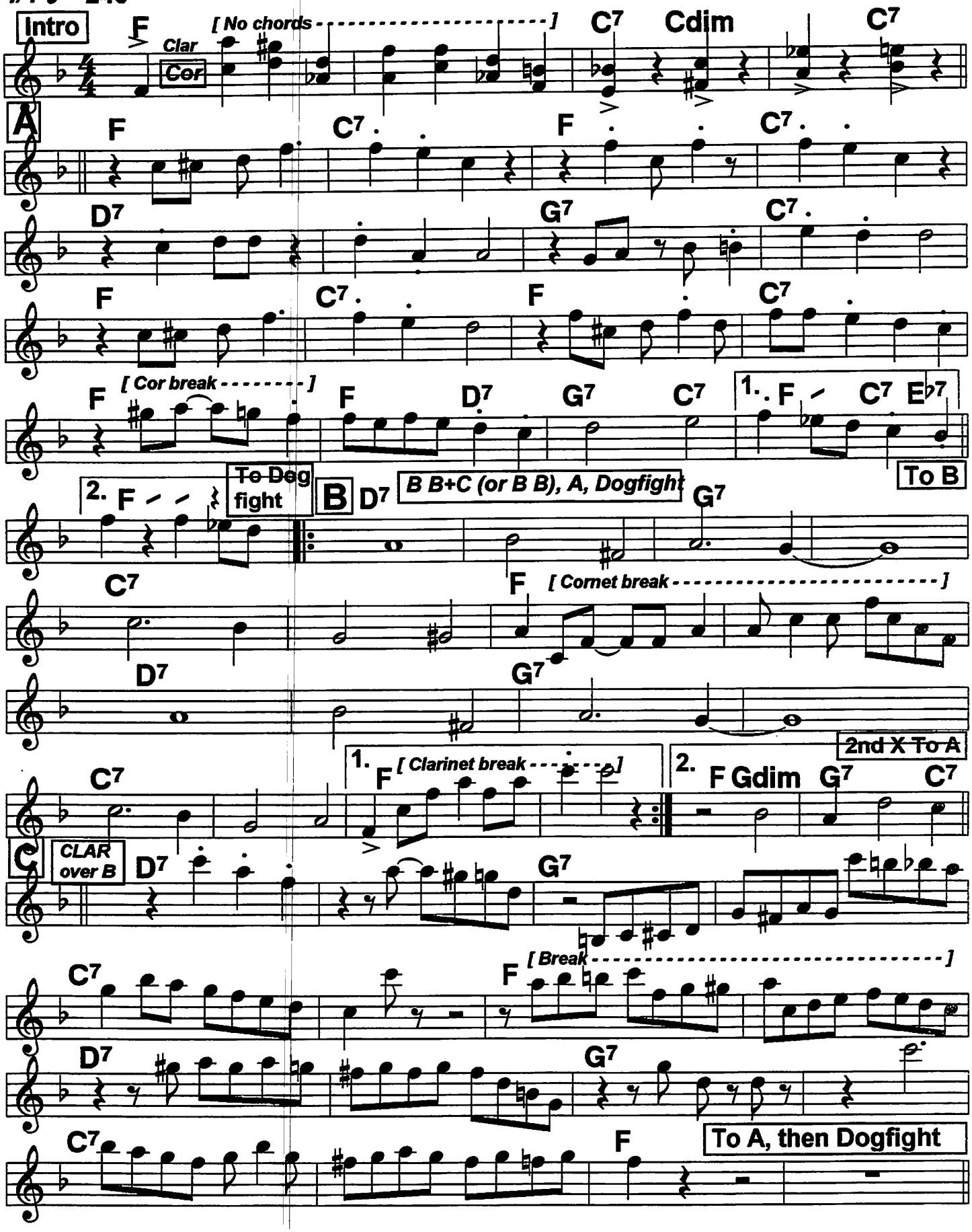


Hear Savoy Bearcats 8/11/26 record at 276.

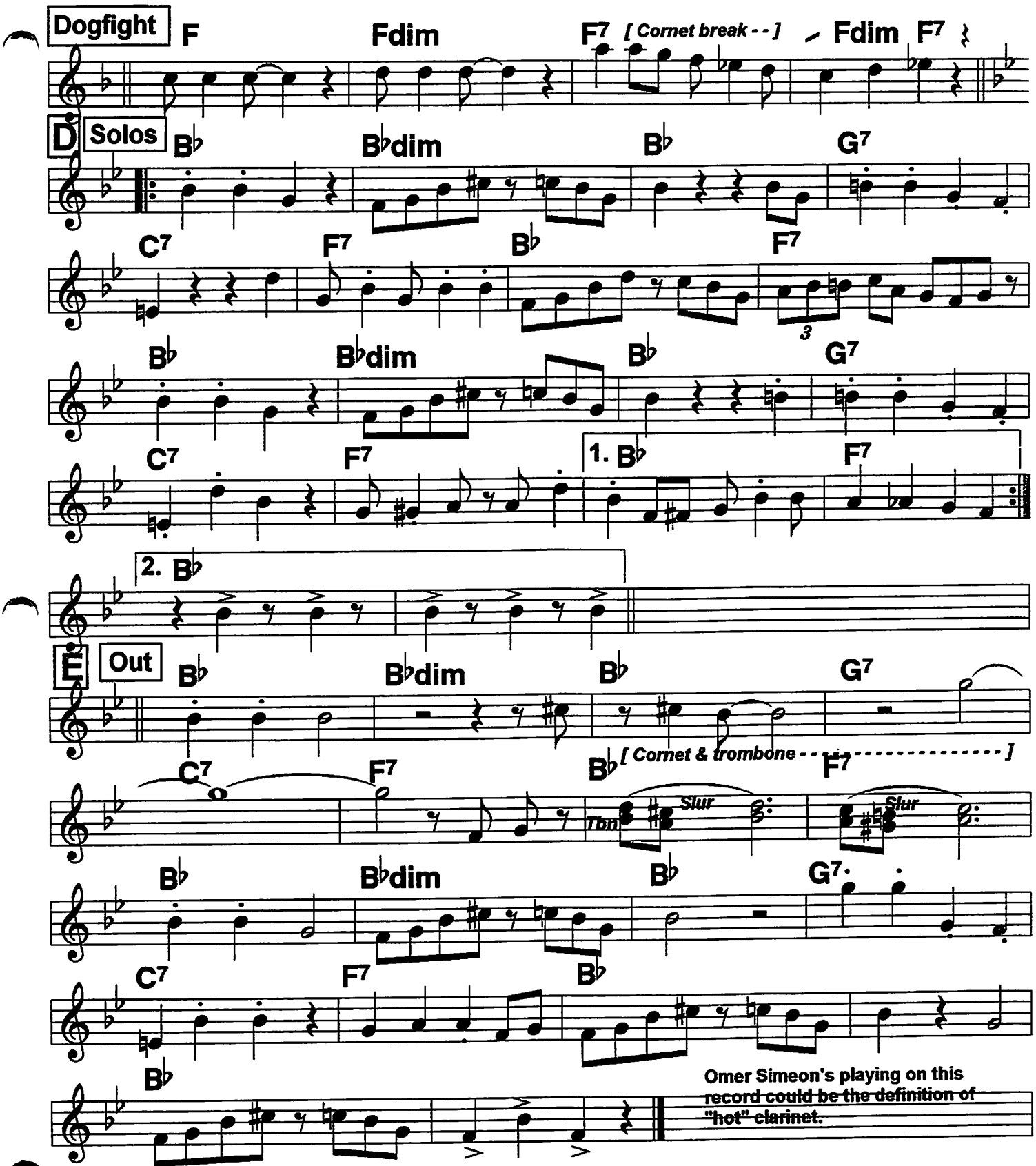
153 Bb Book Steamboat Stomp (1)

Jelly Roll Morton '26;
Boyd Senter, 1926

4/4 ♩ = 240



Steamboat Stomp (2)



Routine: Intro, A, B B, A, dogfight, Solos on D, D D, piano, E w/tag.
On record, B 2d X is clarinet-trombone duet, break by clar.

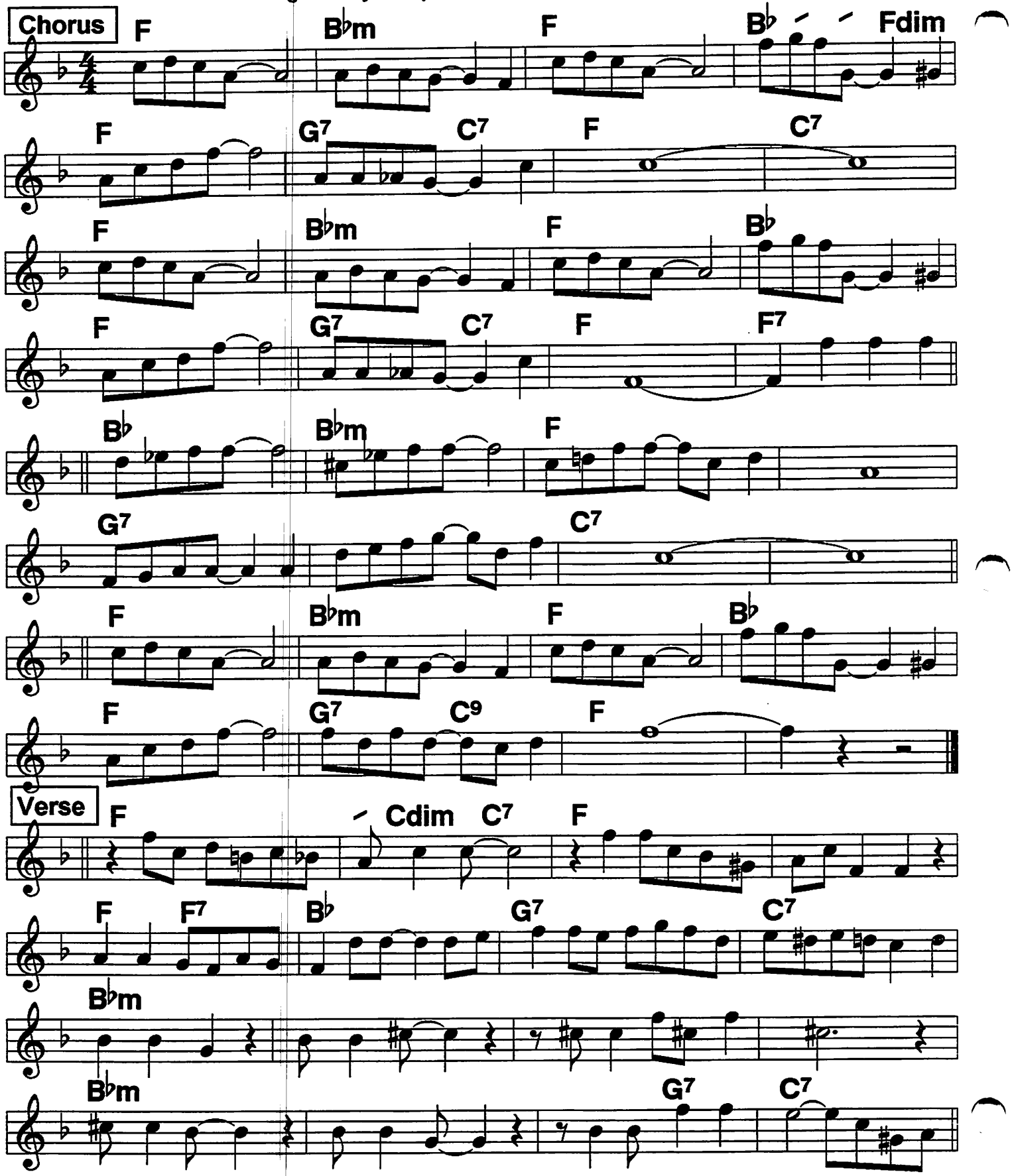
154 Bb Book

Sugar Foot Strut

Verse lead from 3/5/57 Jimmy McPartland record, LA gives only an impression of it.

Armstrong Hot 5 '28, Charleston Chasers; c.1927

4/4 ♩ = 184

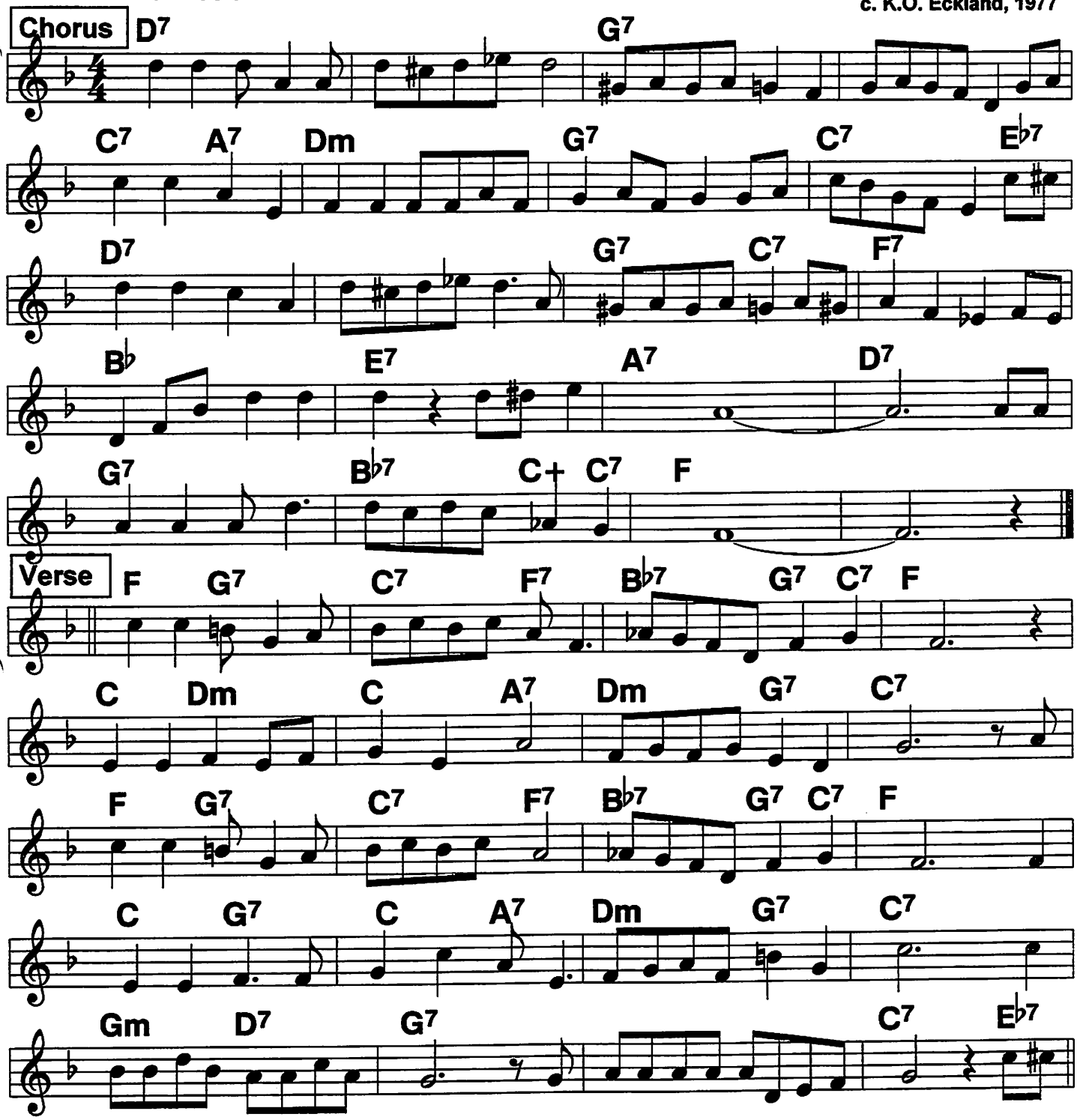


Sundown Mama

Bb book

4/4 2-beat ♩= 104

c. K.O. Eckland, 1977



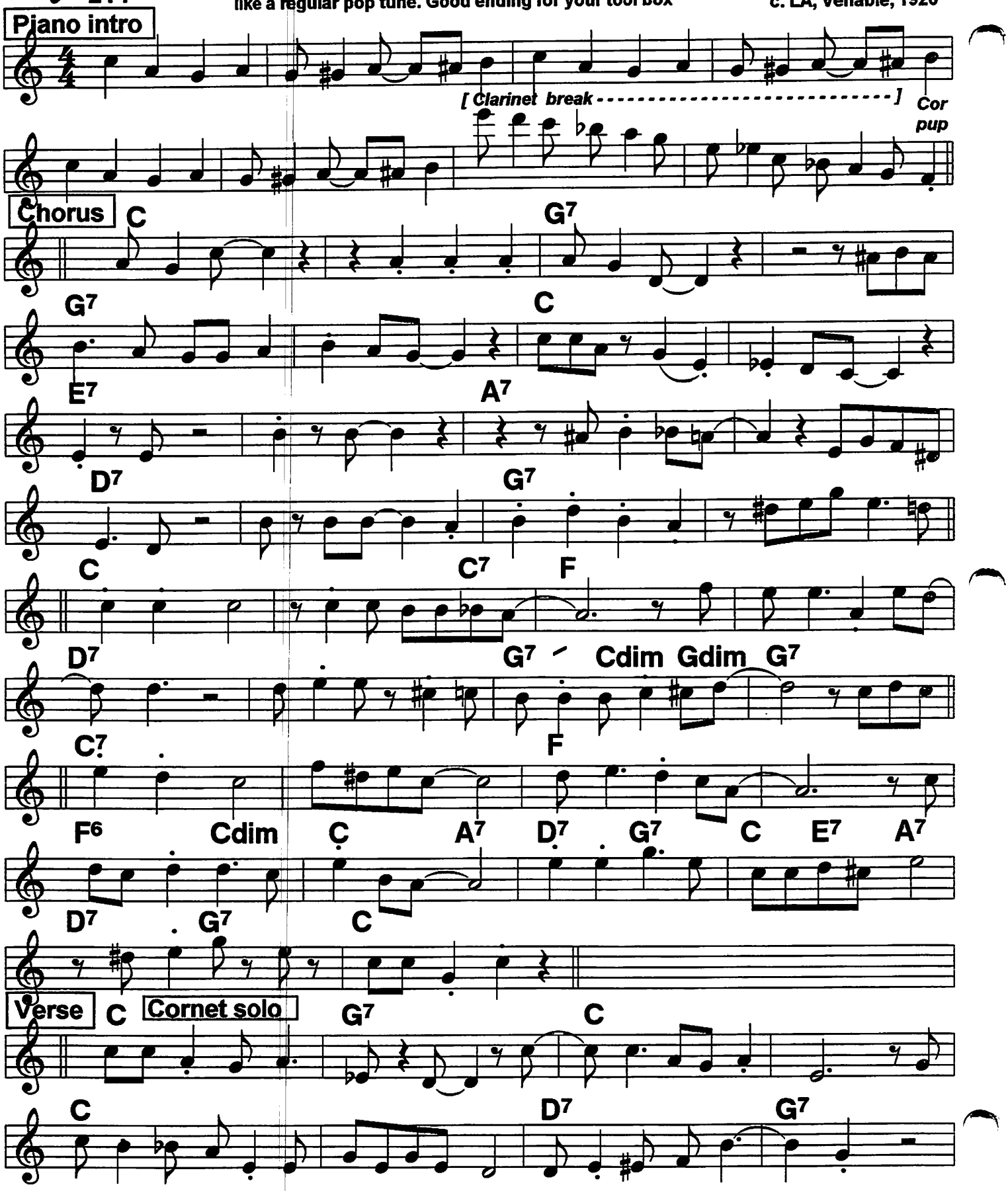
Routine: Vocal Chorus, Verse, Chorus. Verse between choruses is ad lib, and is used to introduce Midnight Willie, so always do it that way. You can frame the vocal with instrumental choruses.

156 Bb Book Sunset Cafe Stomp (1)

4/4 ♩ = 214

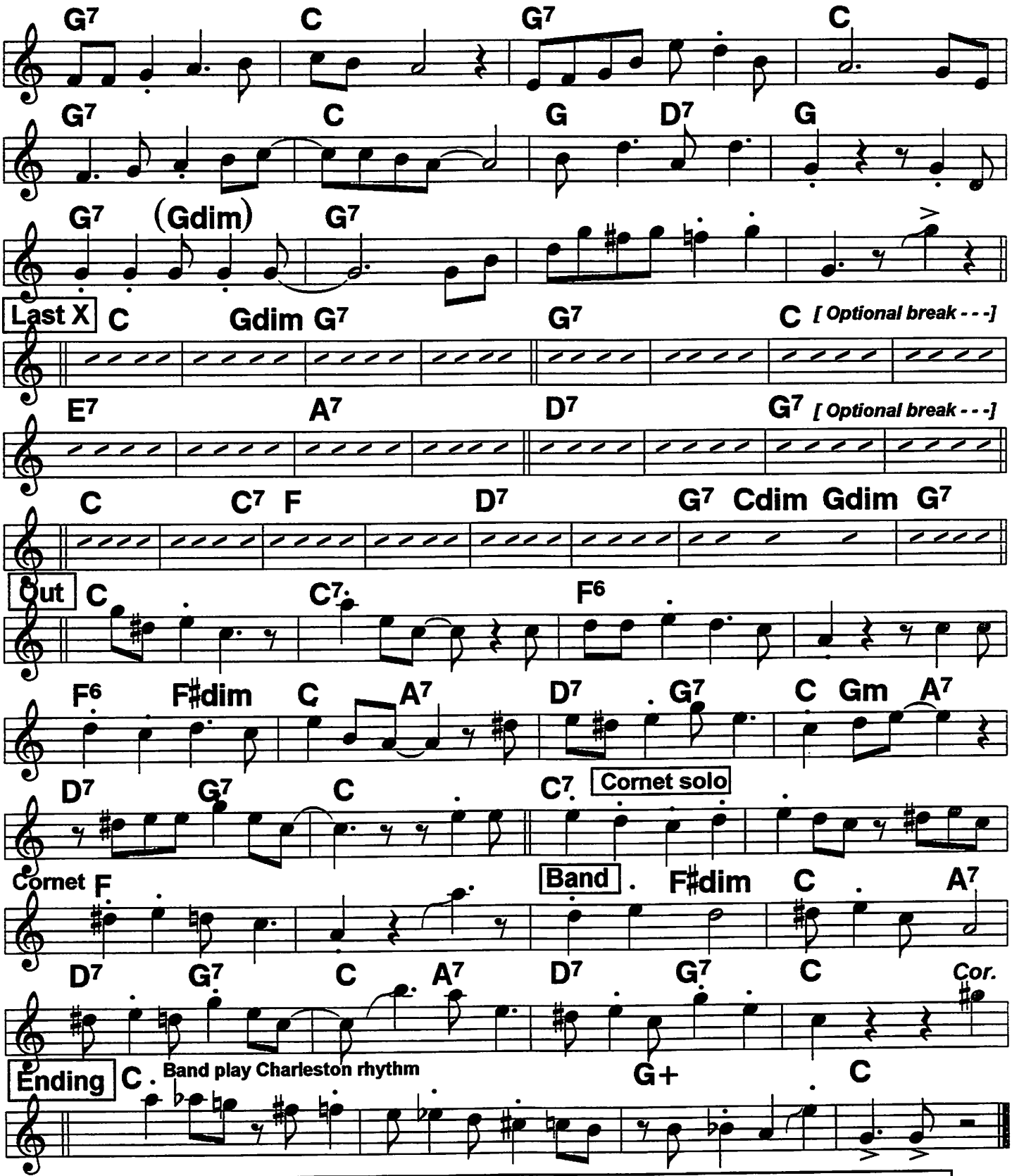
From 11/16/26 record. May Alix vocal omitted. Can play it like a regular pop tune. Good ending for your tool box

Armstrong Hot 5 '26; c. LA, Venable, 1926



Sunset Cafe Stomp (2)

Bb Book



Routine: Intro, Chorus, Verse, (vocal Chorus?), solos on Chorus; melody Chorus; "Last X": jam 24, out with Louis' lead and ending.

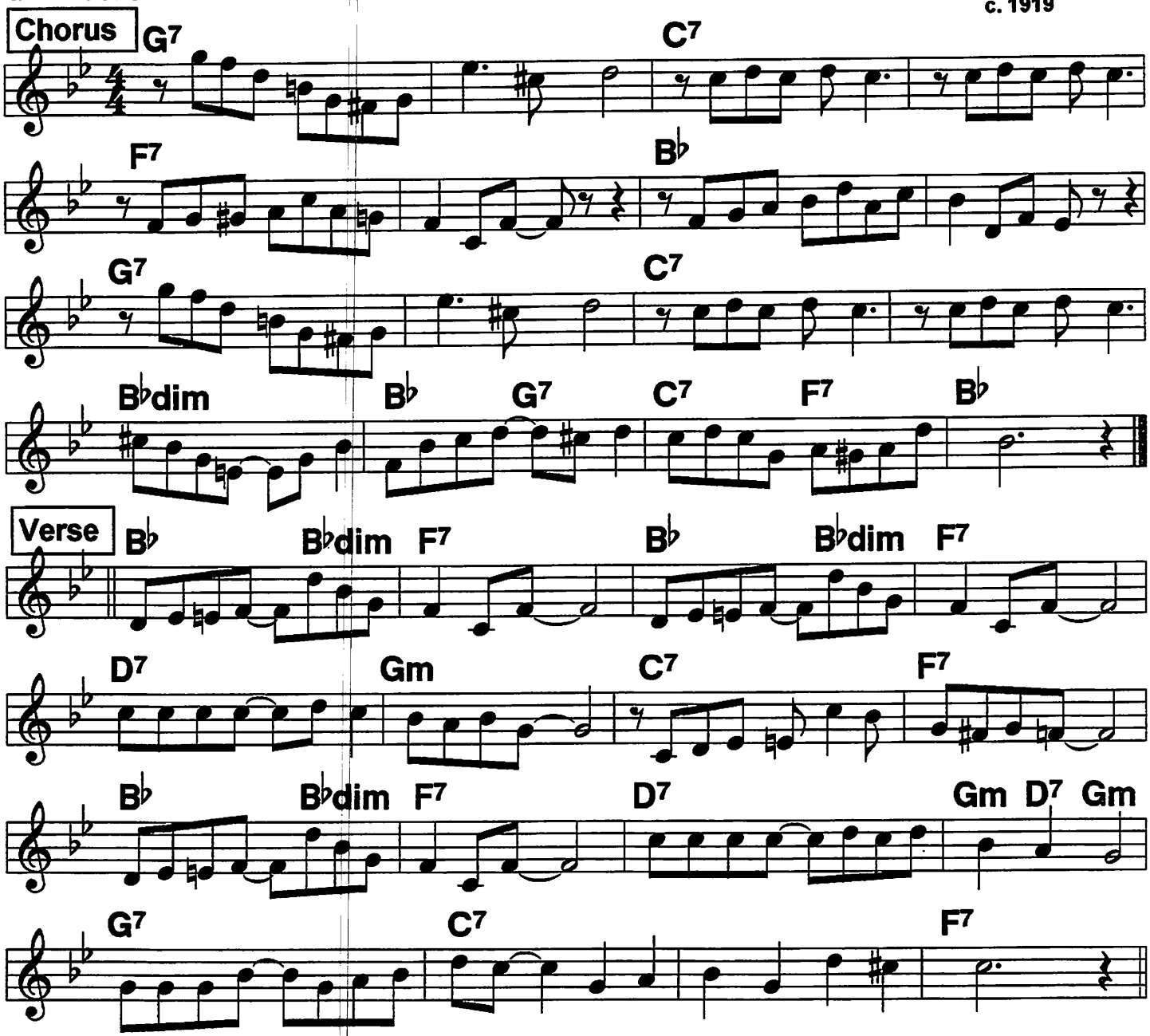
157 Bb Book

Sweet Baby Doll

Oliver record not special, so this is book version of pop tune. . .

King Oliver '23
c. 1919

4/4 2-beat

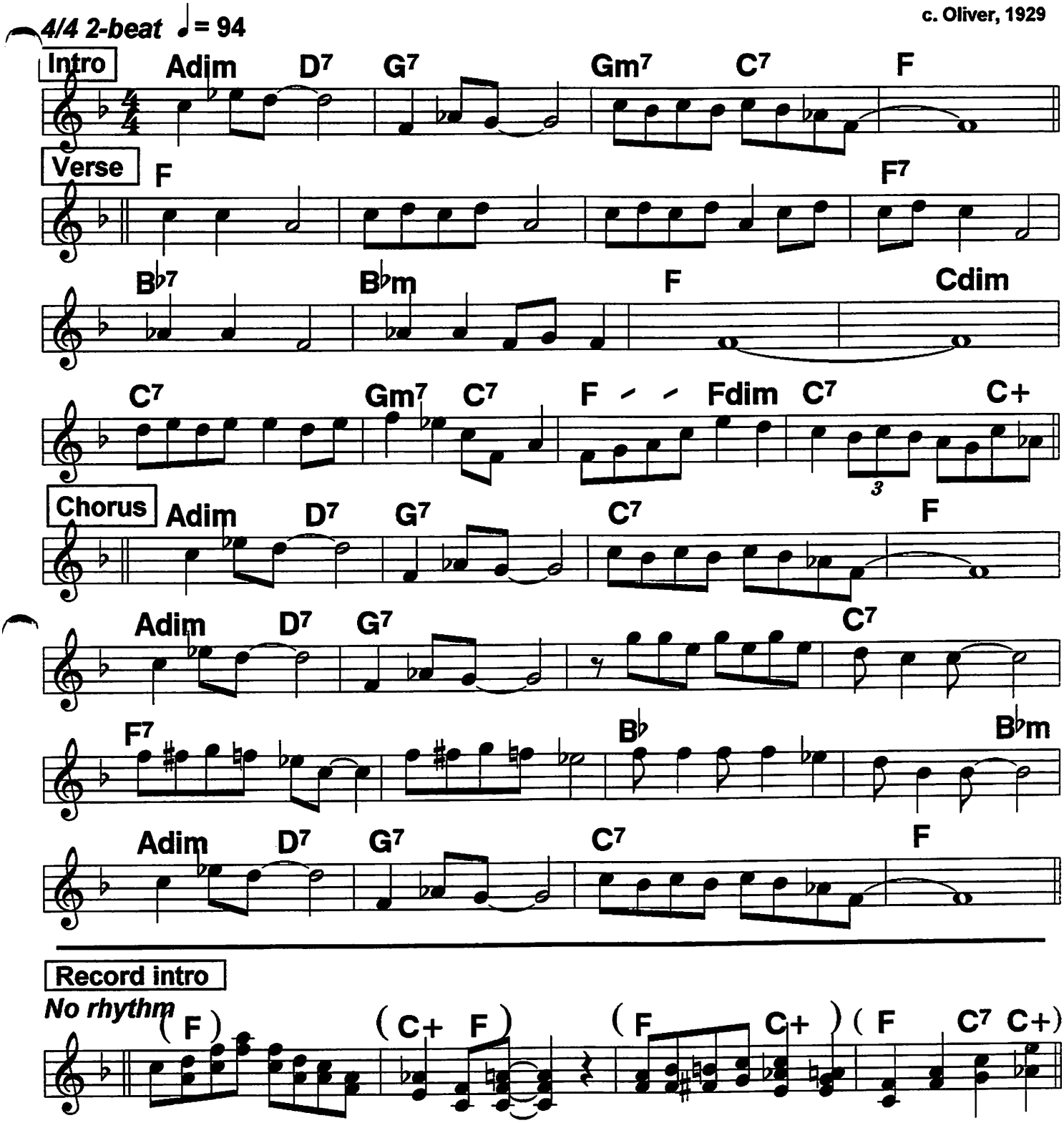


Sweet Like This

Bb Book 158

Melody from the copyright sheet, chords from record

c. Oliver, 1929



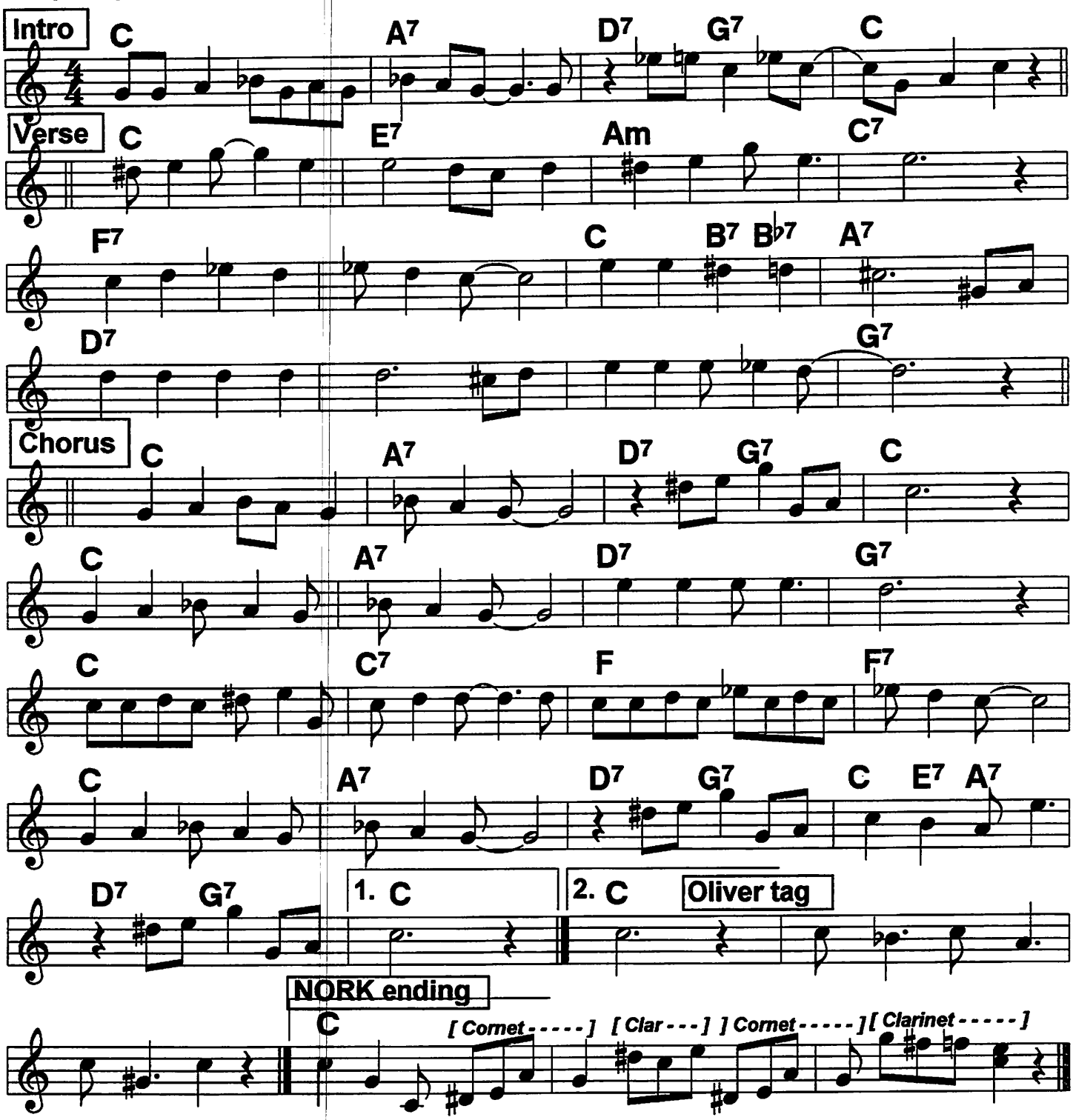
Play this nice dance tune with a lilt, ie. very slight syncopation. In line 7, all of bar 4, Oliver record uses Abdim.

159 (Bb Book) Sweet Lovin' Man

Book melody

King Oliver '23; NORK '22, '23;
c. Lil Armstrong, Walter Melrose, 1923

4/4 ♩= 152 NORK '23 ♩= 138



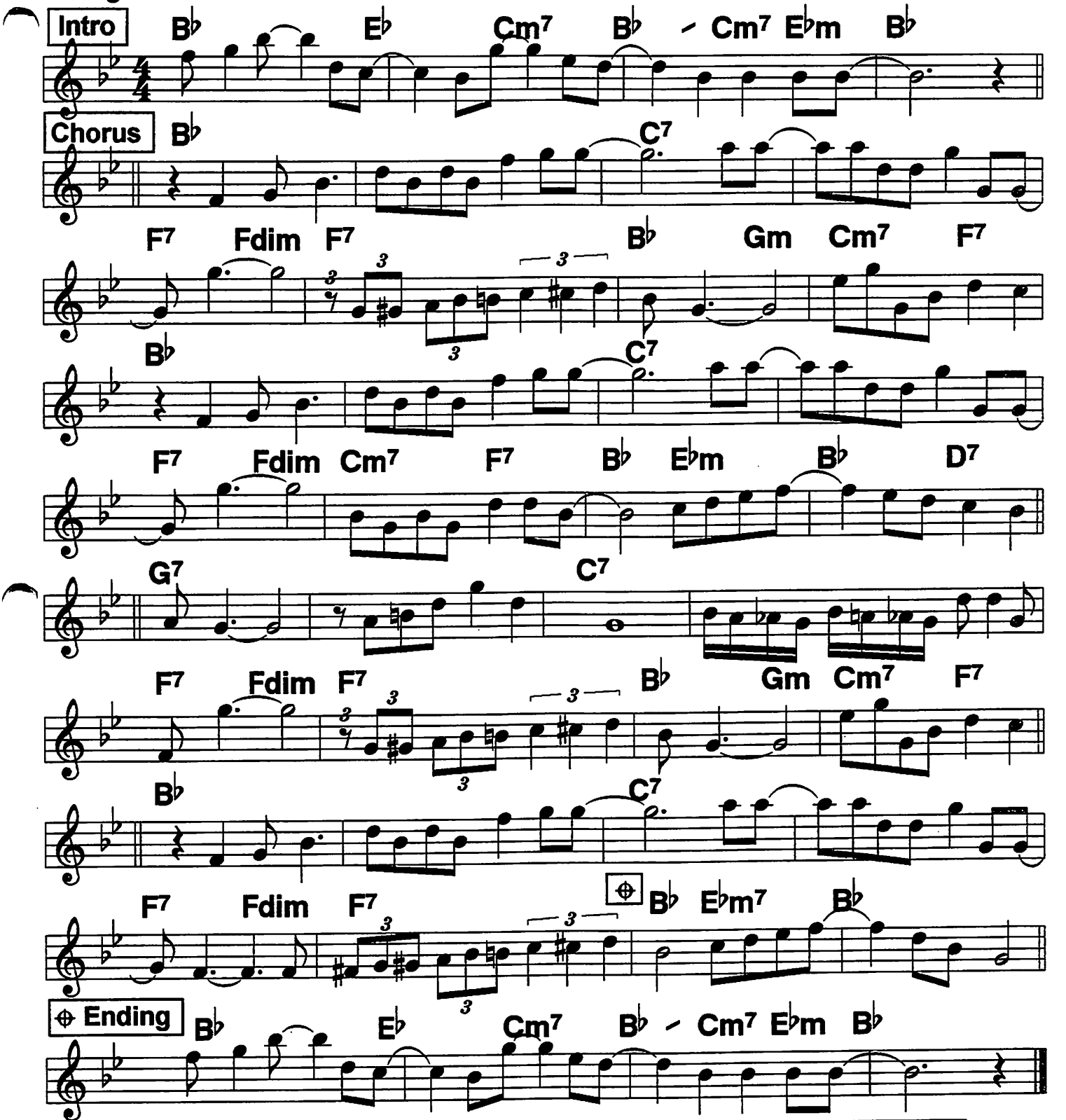
This nice tune's "book" melody stands on its own. Oliver and NORK mostly just rephrase the melody, so only KO's intro, KO and NORK tags are included here.

Sweet Mama

12/10/29 Brunswick. Great dance tune.

Lilting 2-beat ♩= 133

c. Ellington, 1929



The record just repeats the chorus with minor variations.

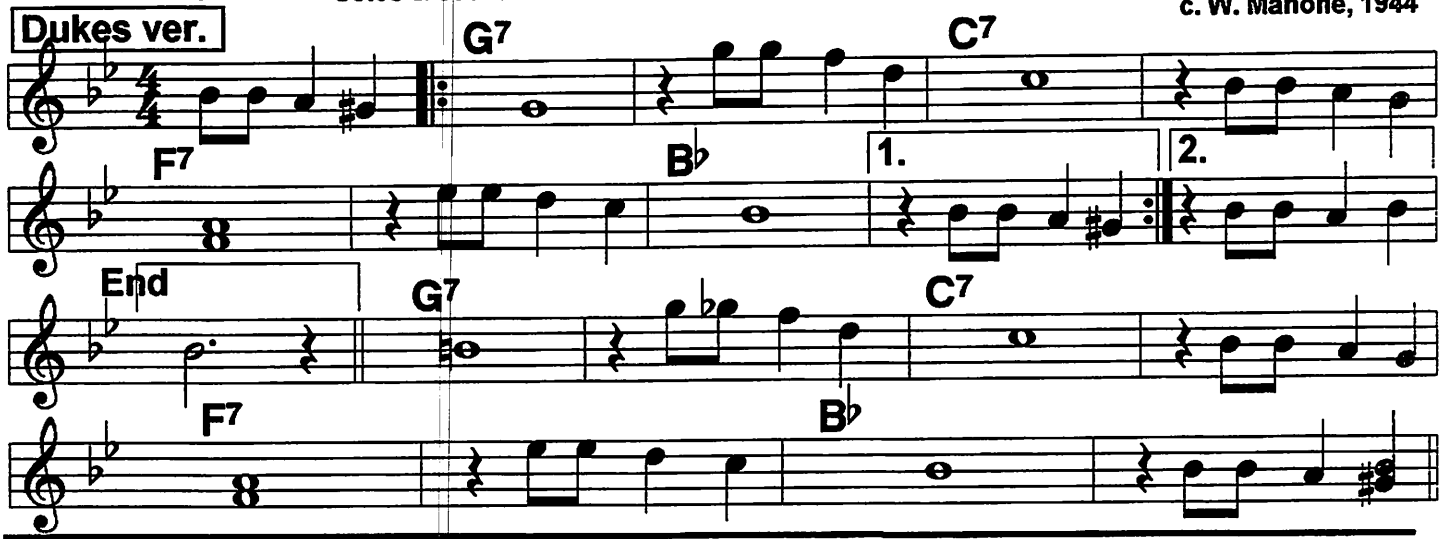
The key to playing it right is square 2-beat with light popping rhythm, and the light syncopation written into the melody.

161 Tailgate Ramble

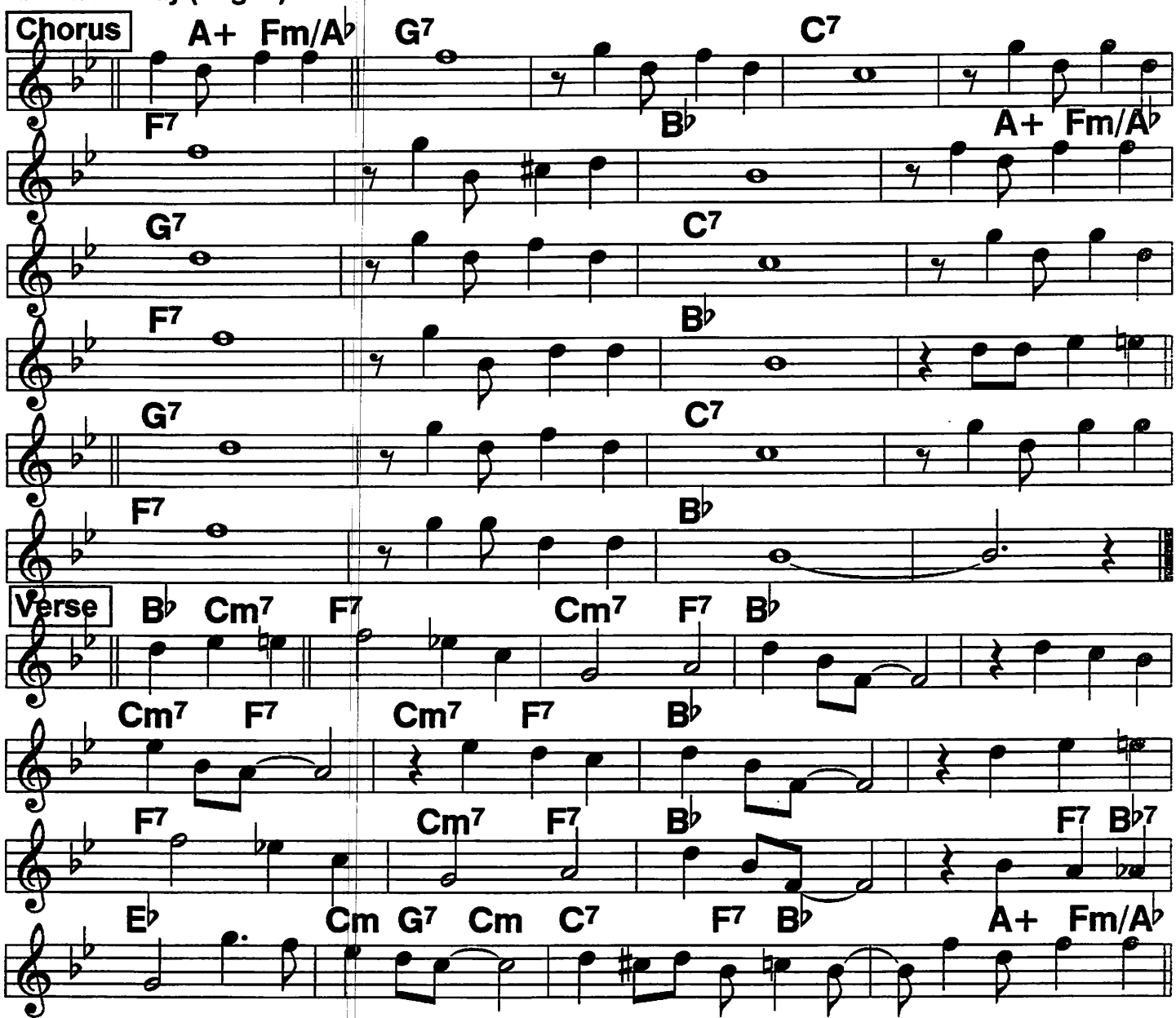
Bb Book

4/4 2-beat ♩ = 206 Solos & out chor. = 1st 16 bars 2 X.

Dukes of Dixieland;
c. W. Manone, 1944



Book melody (orig. F) Dukes ver. was lifted from Wingy's record, is simplified here.



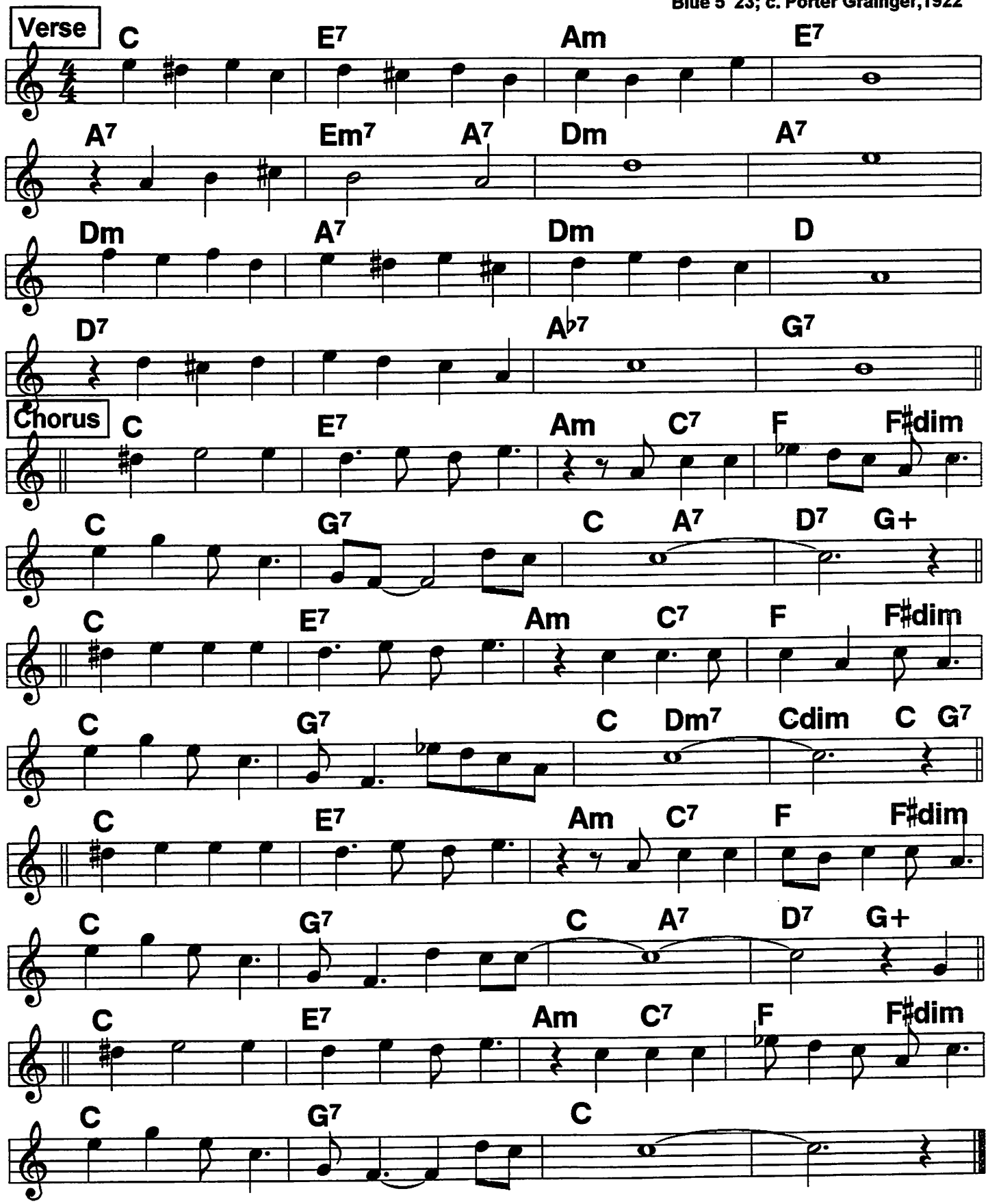
T'ain't Nobody's Biz-ness If I Do

Bb Book

BS record in Eb, sung slowly

Bessie Smith '23; Cl. Williams
Blue 5 '23; c. Porter Grainger,1922

4/4 2-beat ♩= 115



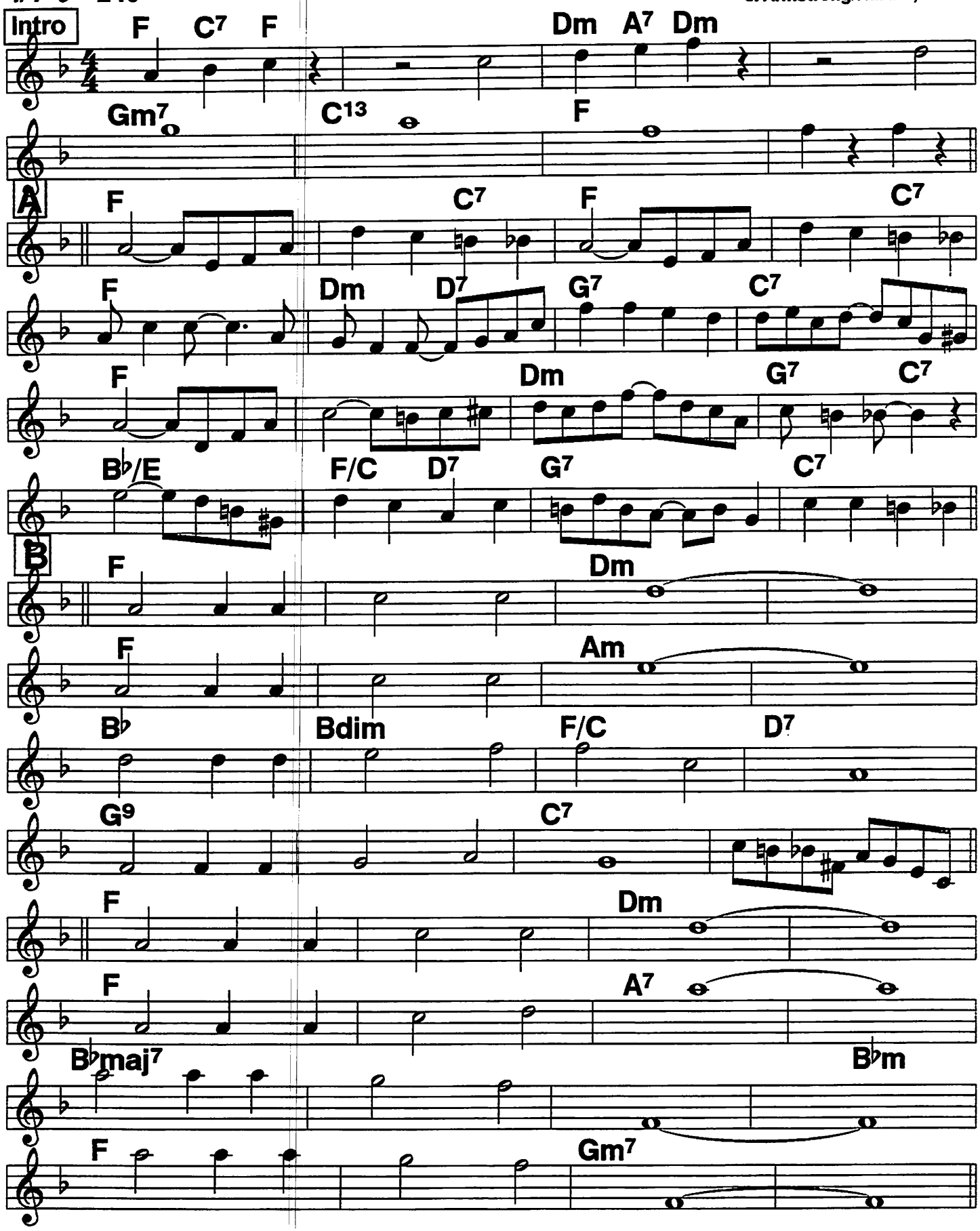
Bb Book

Tears (1)

See note bottom p. 2

Oliver '23;
c. Armstrong/Hardin, 1923

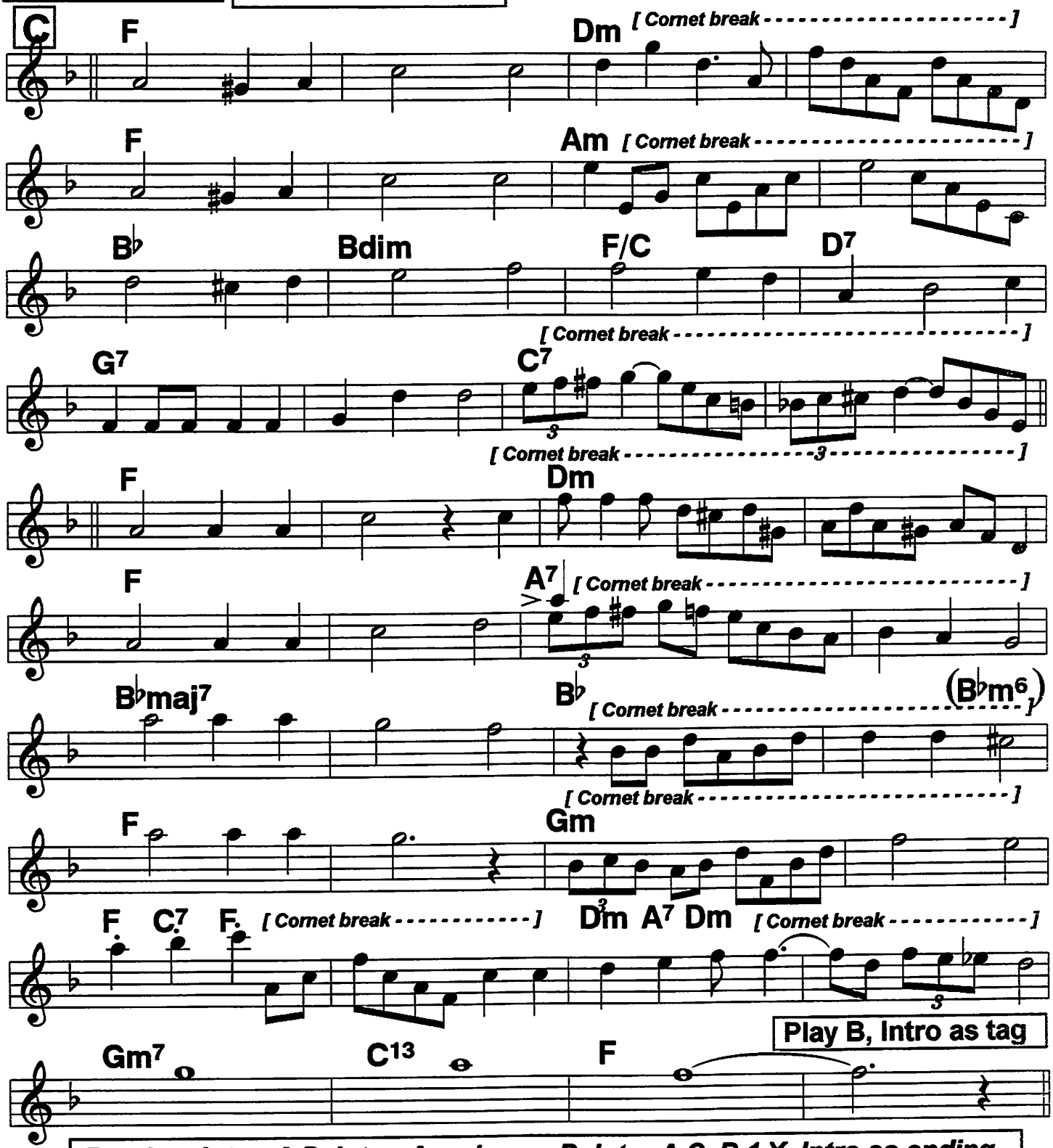
4/4 ♩= 240



Tears (2)

Bb Book

Intro, A, then C | Horn Break Chorus



Routine: Intro, A B, Intro, A, solos on B, Intro A C, B 1 X, Intro as ending.

Melody from LoC Copyright sheet (in F); this is the only written statement of the composition. Chords are from the record (in Eb). This sheet in Eb for playing along, and because it's the tune's final version. The differences between the COP sheet and the record are basically the band's stylistic.

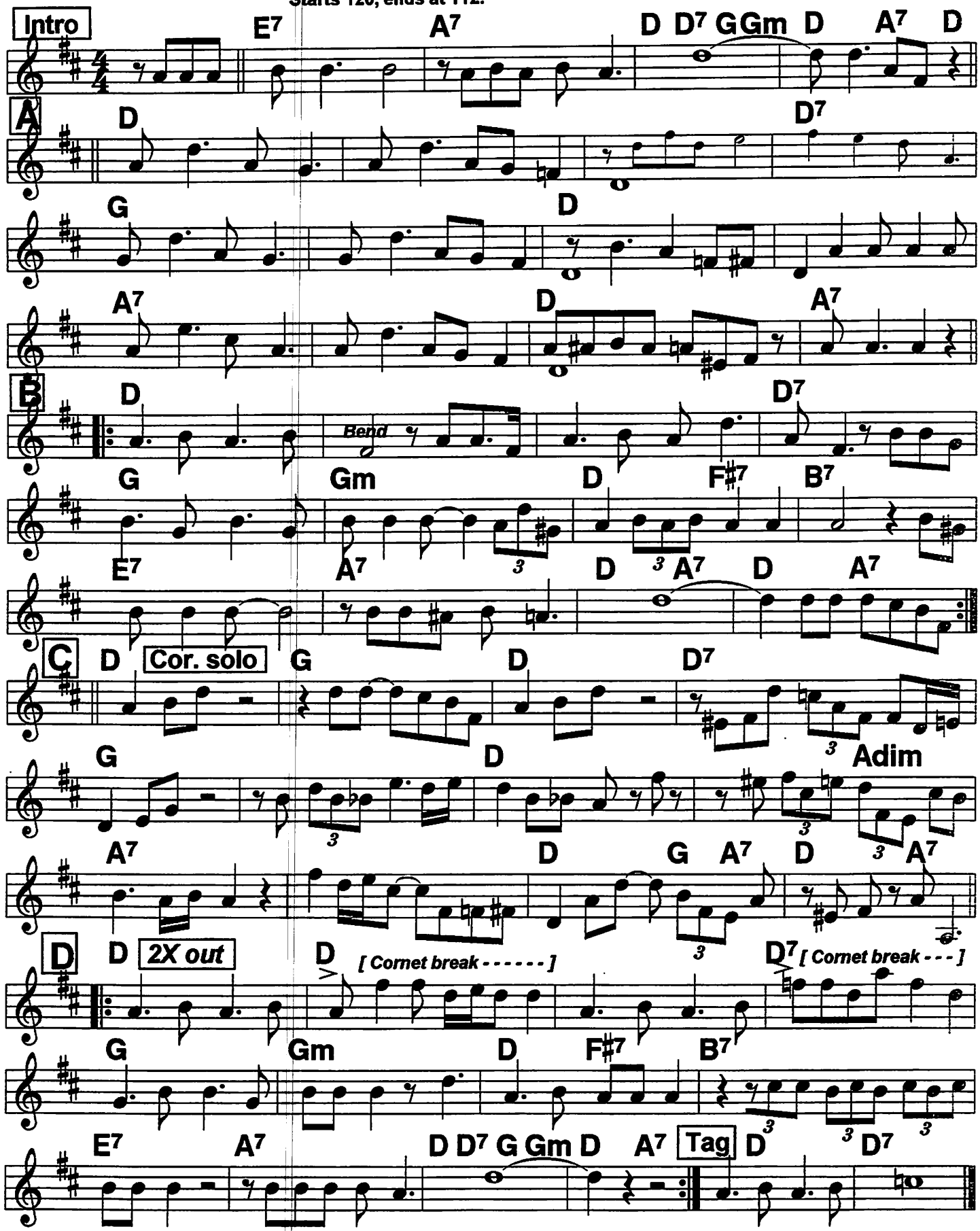
164 Terrible Blues (Instr.)

Bb Book

4/4 ♩ = 112

Red Onion Jazz Babies w/Armstrong 11/26/24.
Starts 120, ends at 112.

c. C. Williams, 1924

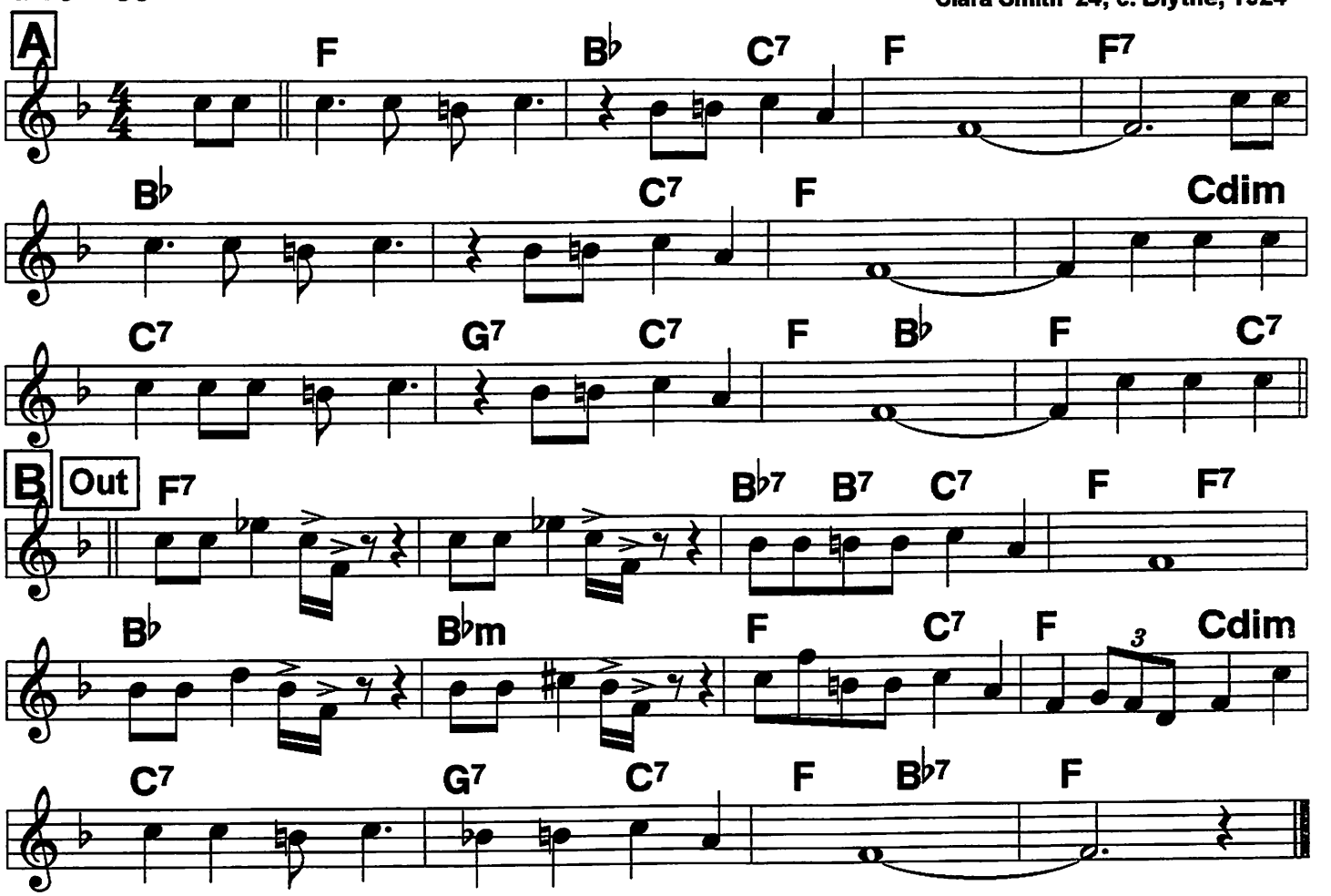


Texas Moaner

Bb Book

From 10/17/24 instrumental record. Alberta Hunter w/ Red Onion Jazz Babies;11/6/24 record is in C, all vocal, same melody.

Armstrong, Bechet, '24; Clara Smith '24; c. Blythe, 1924



1. (I was) Born in Texas,/ But I/ didn't stay./// /// I was
Born in Texas,/ But I/ didn't stay./// /// 'cause my
Cruel daddy caught me right a- way./// /// I

2. Brought my man here,/ tried to treat him right./// ||| i
Brought my man here,/ tried to treat him right./// ||| He got ex-
Cited about a woman, went out ev'ry night./// /// Now you can

3. Talk about Texas,/ I mean Texas,/
Texas people are your friends.// Oh you can
Talk about Texas,/ I mean Texas,/
Texas people are your friends.// 'Cause when
One don't want you, the other one will take you in.

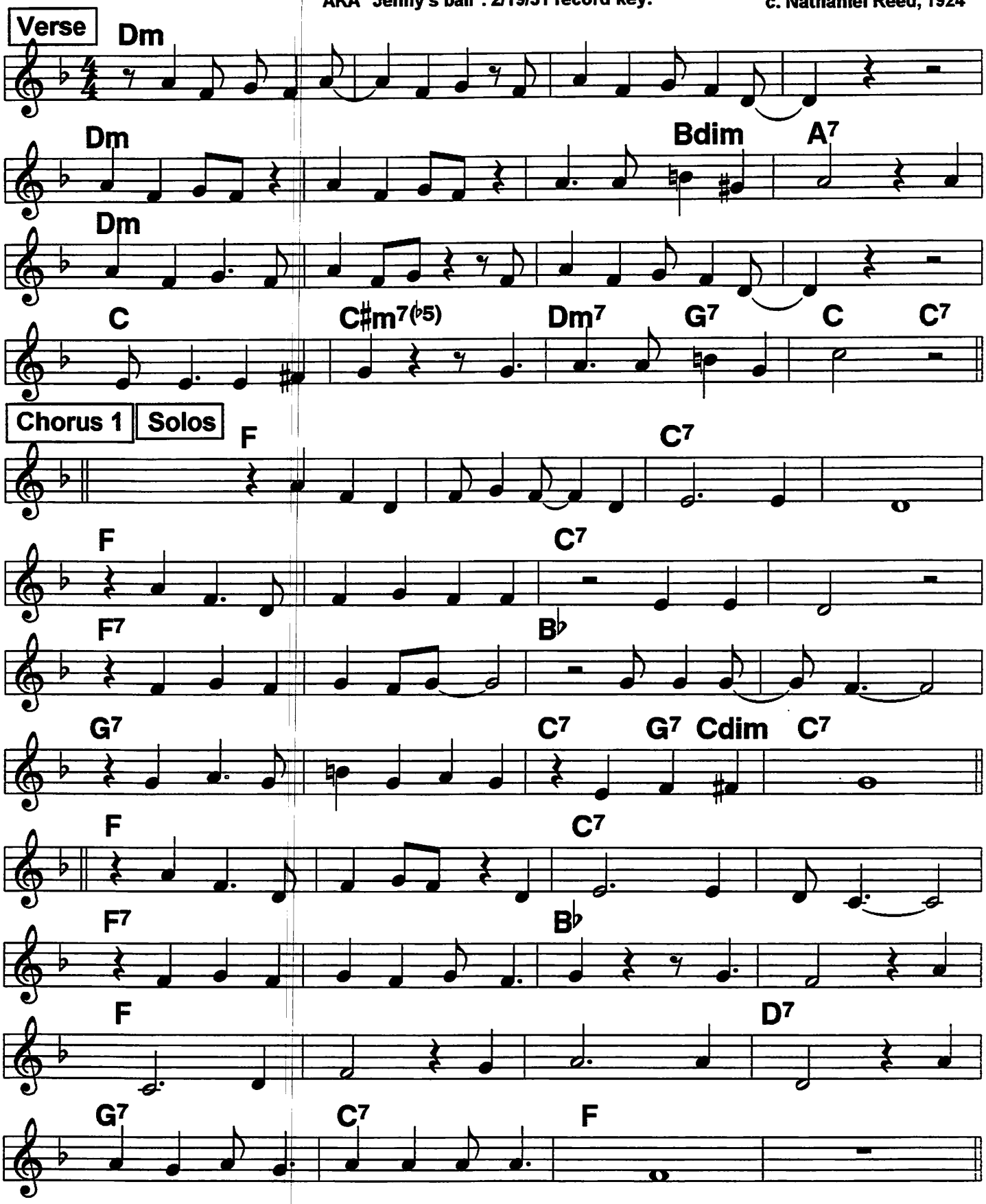
166 (Bb Book) There'll Be No Freebies (1)

(At Miss Jenny's Ball)

AKA "Jenny's ball". 2/19/31 record key.

Mamie Smith '31;
c. Nathaniel Reed, 1924

2-beat ♩ = 172 Try this ♩ = 202

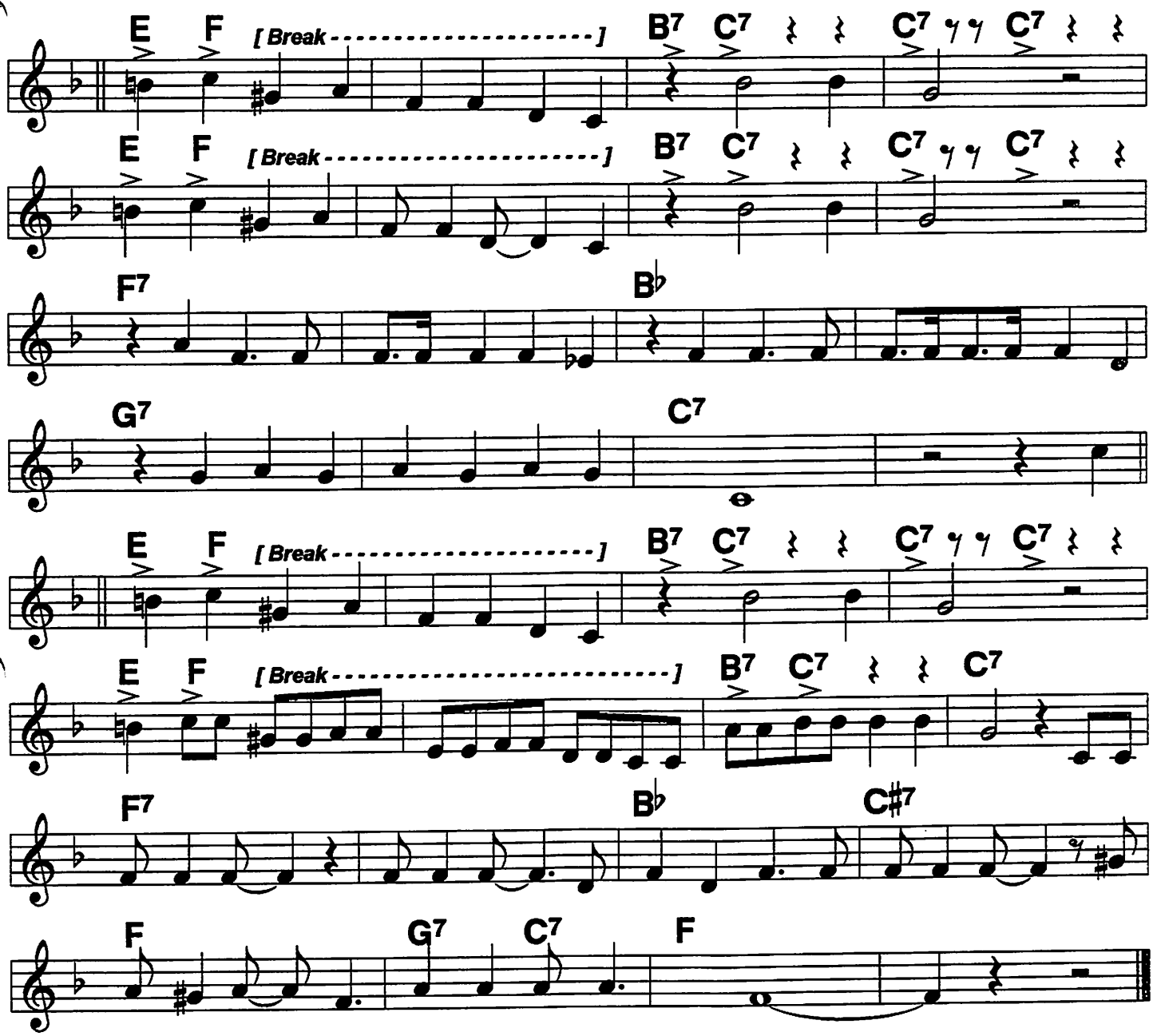


There'll Be No Freebies (2)

(At Miss Jenny's Ball)

Bb Book

Chorus 2



Routine: Verse, Chorus 1, Solos, Chorus 2. If vocal, could end with it, or end with jam. Good instrumental

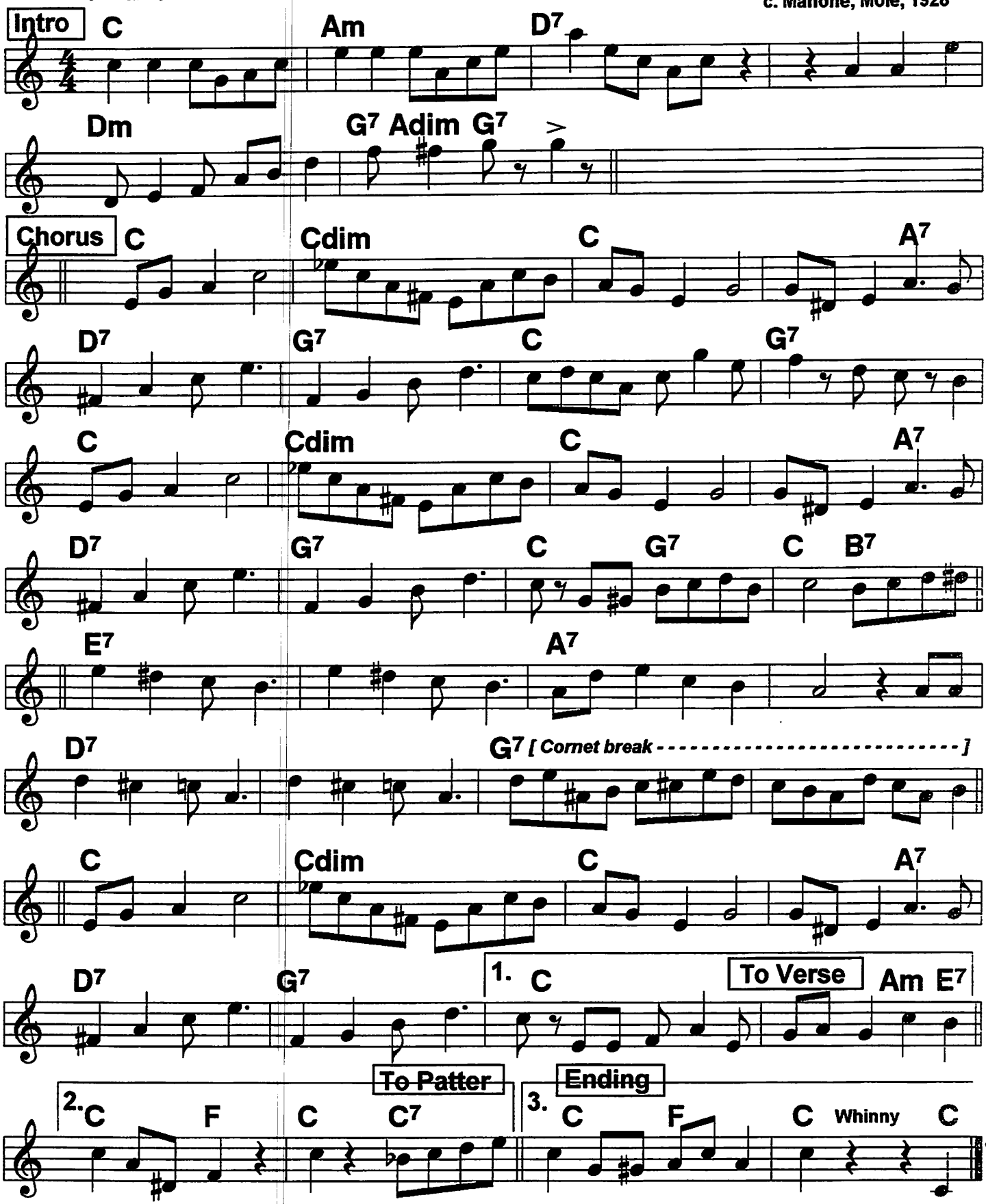
167 Bb Book There'll Come A Time (1)

(San Antonio Shout)

2-beat ♩ = 210

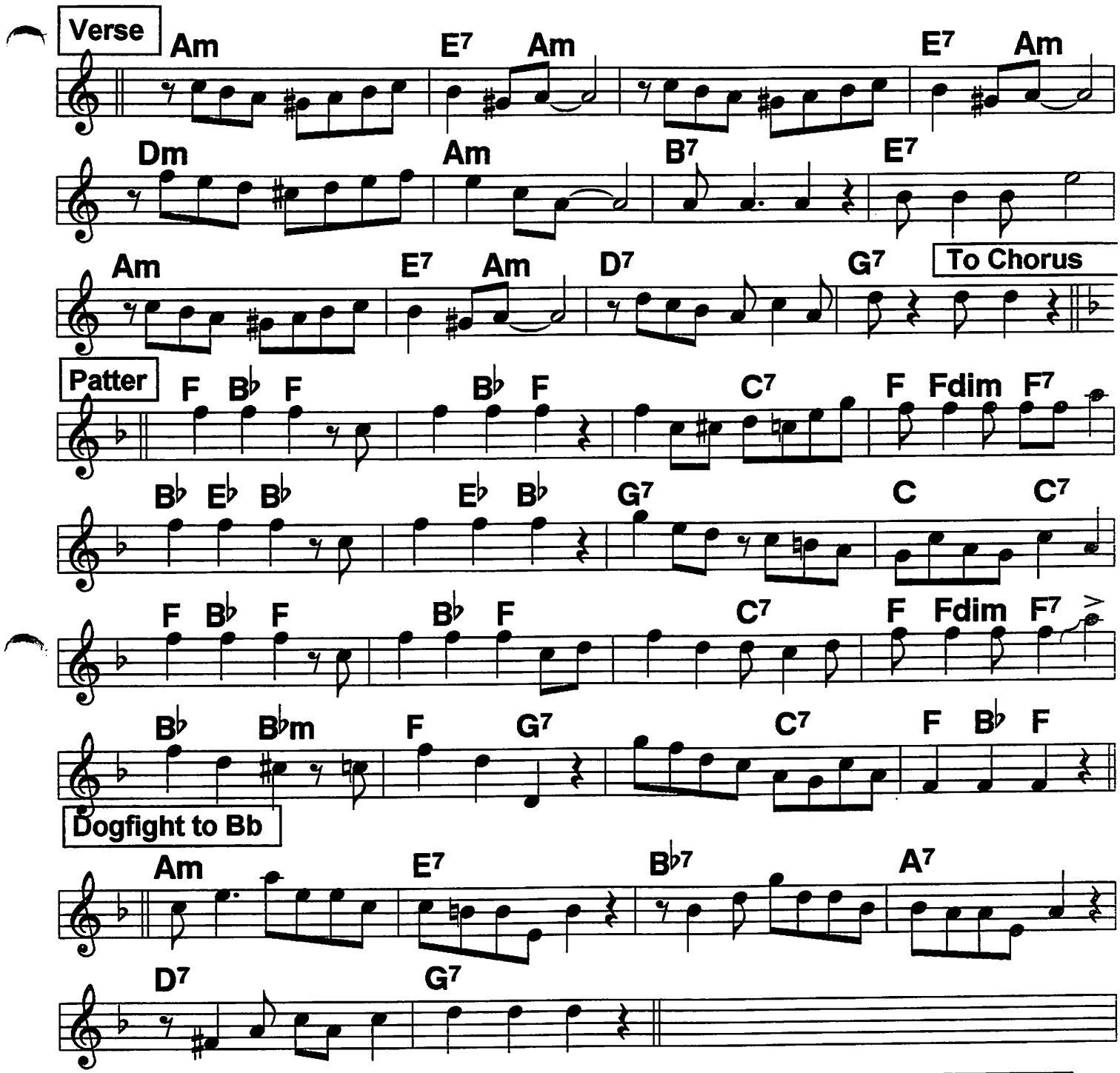
Adapted from the 1/9/28 Bix-Tram record

Bix '28, Red Nichols '28;
c. Manone, Mole, 1928



There'll Come A Time (2)

Bb Book



Routine: Intro, Chorus, Verse, Solos on Chorus, Patter, Dogfight, jam Chorus 1-2 X out

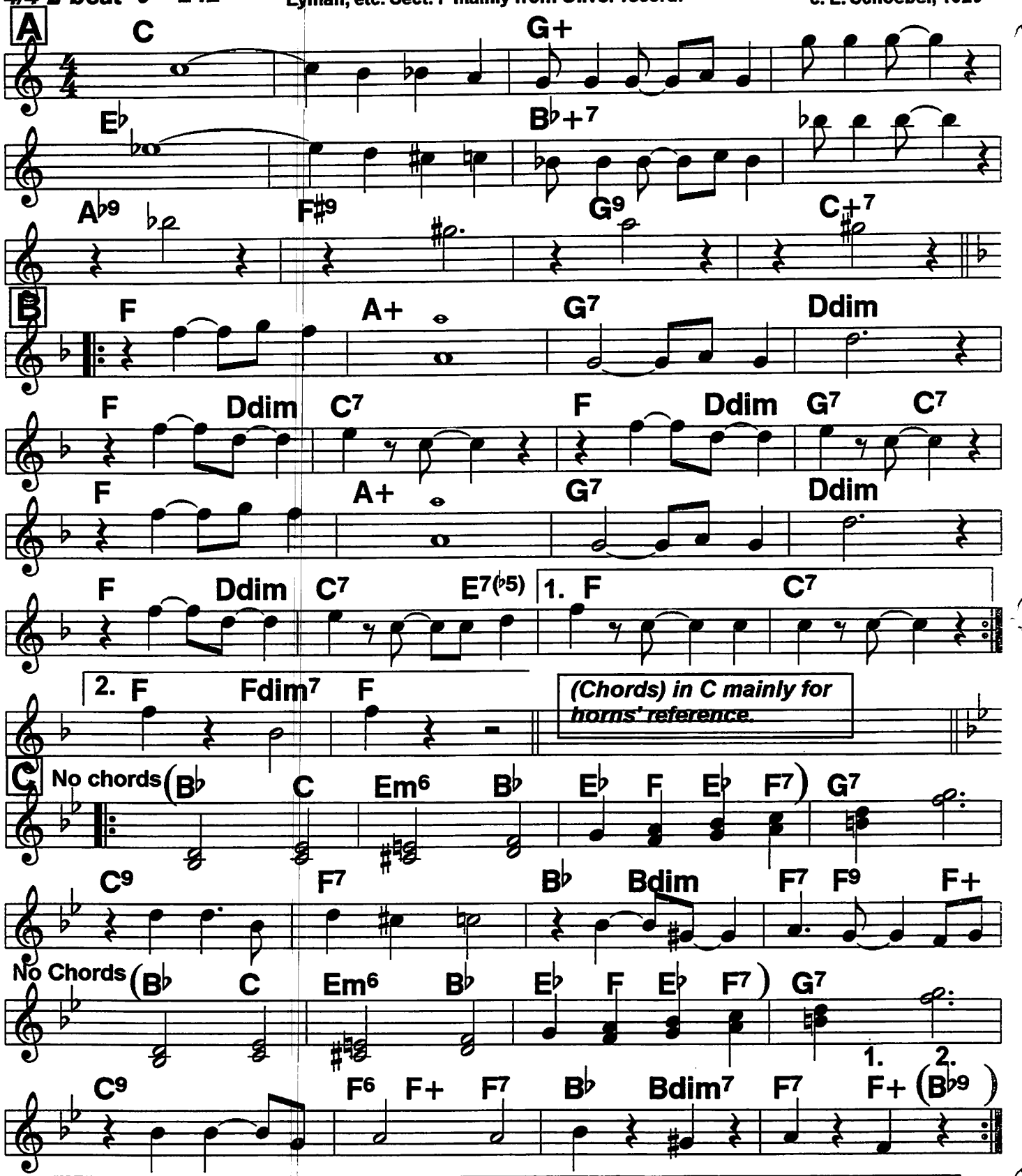
In 1934, as the New Orleans Rhythm Kings, Wingy Manone, etc., recorded it as "San Antonio Shout", without the patter. Later recorded under that title by Matty Matlock's South Rampart Street Paraders.

168 (Bb Book) Too Bad (1)

4/4 2-beat ♩ = 242

From Schoebel's stock chart, used by Oliver, Abe Lyman, etc. Sect. F mainly from Oliver record.

King Oliver '26; c. E. Schoebel, 1926



Routine: A B B, C C, Solos on D, B (B), E Tbn as written, opt. voc.; F F F.
Oliver has bars F 1-2, 9-10 as solo breaks. Banjo 1st X only. Can use C chds last 2

Too Bad (2)

Bb Book

D Solos

E♭ E♭m B♭ B♭7 E♭ E♭m B♭ B♭7

E♭ E♭m B♭ G7 1. C7 F7

2. C7 F7 B♭ Fdim C7 C+7 To B, then E

E Tbn, Vocal B♭ B♭7 E♭ E♭m

B♭ B♭7 E♭ E♭m

B♭ B♭7 E♭ E♭m

B♭ C7 F+7 F7 1. B♭ F7

I say it's just / / / / / too / bac

2. B♭ [no chords] F+7 F7 B♭ Fdim7 F7 F+

F B♭ B C C♯ B♭ E♭ F E♭ F7 G7

C9 F7 B♭ Bdim F7 F9 F+

B♭ B C C♯ B♭ E♭ F E♭ F7 G7

C7 F7 1. B♭ F7

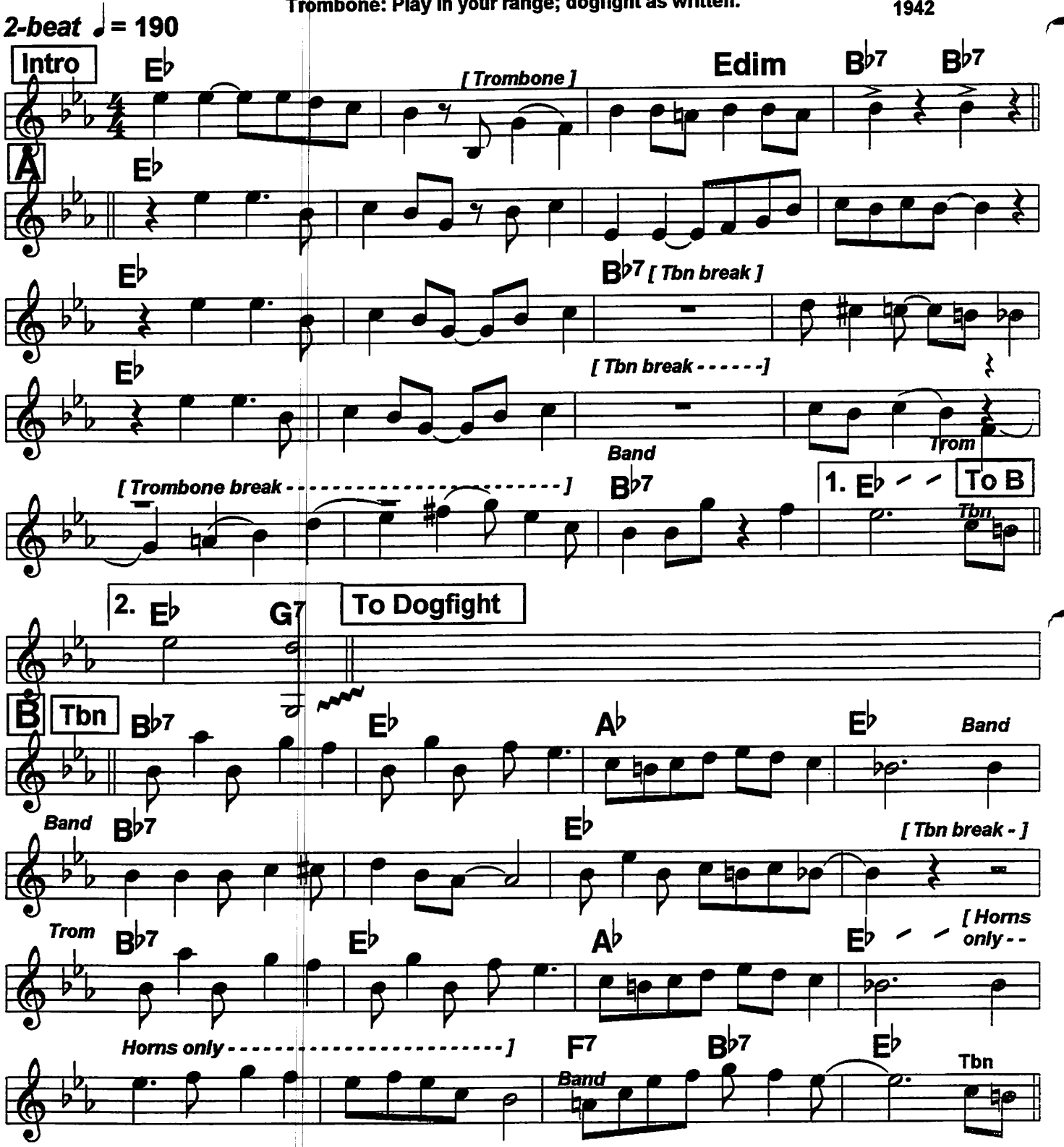
2. B♭

3

Trombone Rag (1)

Adapted from 1/19/50 Murphy Good Time Jazz record.
Trombone: Play in your range; dogfight as written.

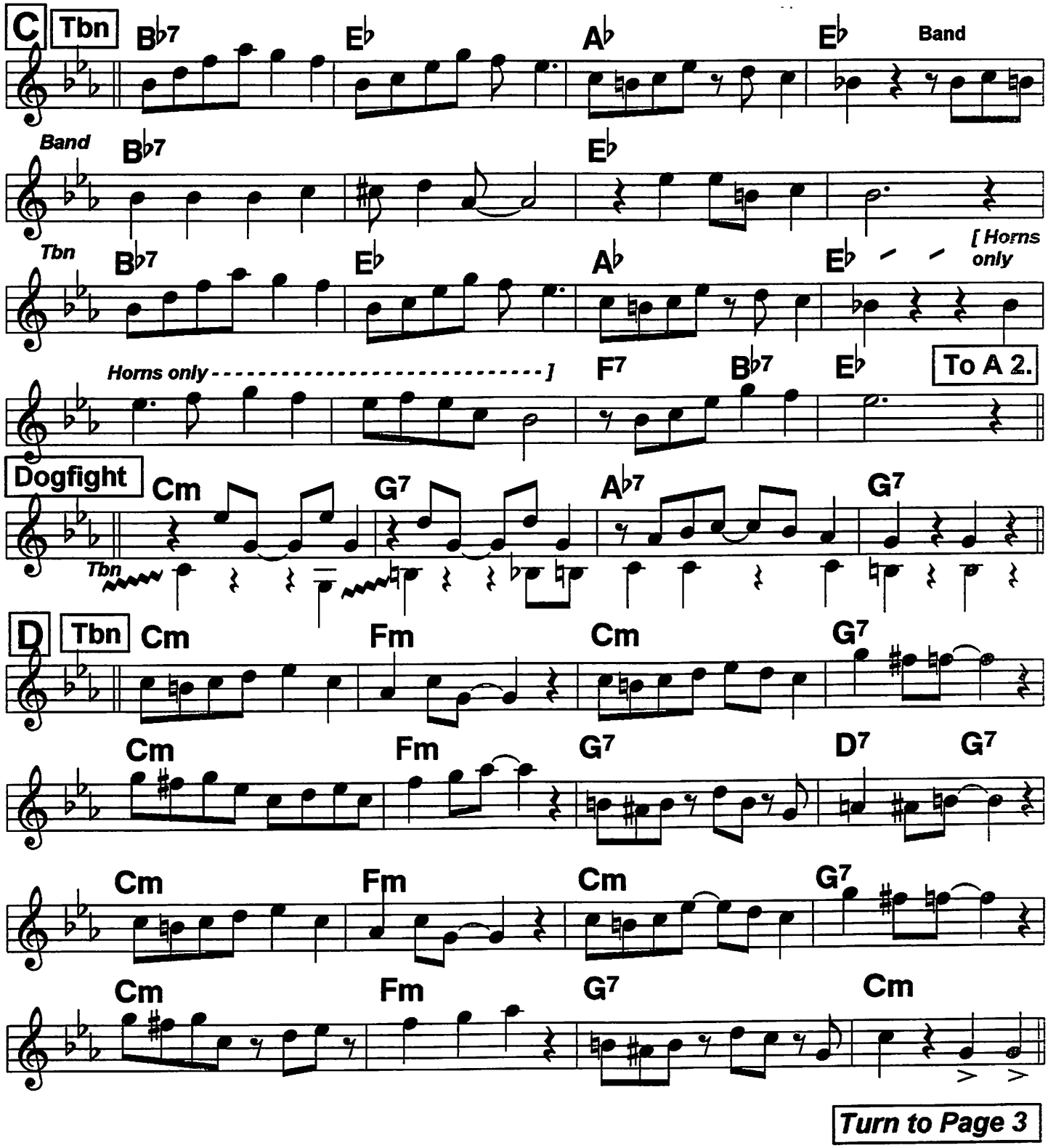
c. Turk Murphy, 1942



Routine: Intro, A B C A, Dogfight, D E F, F piano or banjo, other solos on F, jam F 2-3 X, Tag. If T-bone has chops left, do page 4 after solos. No T-bone? How 'bout "Tuba Rag".

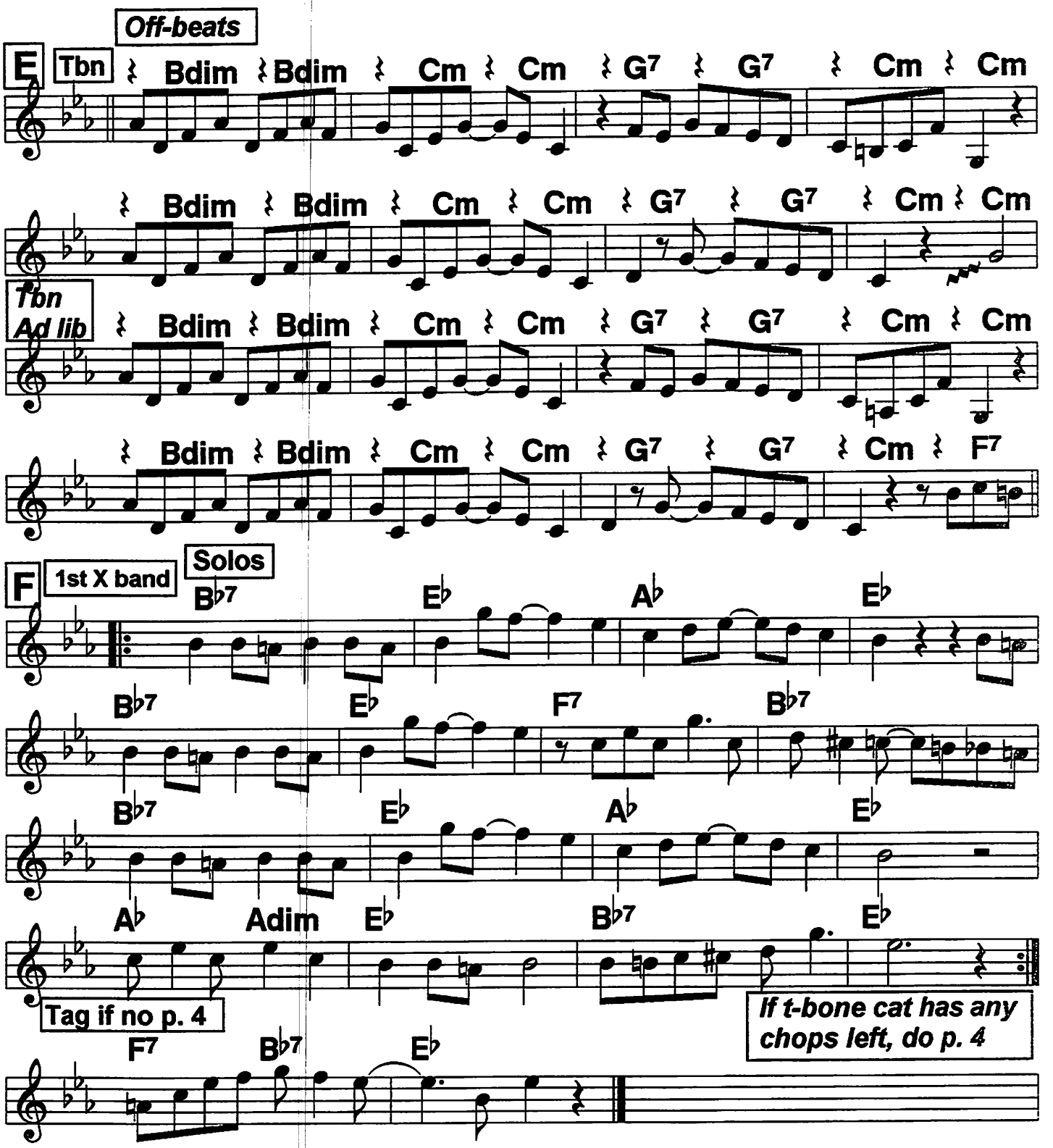
Trombone Rag (2)

Bb Book



Turn to Page 3

Trombone Rag (3)

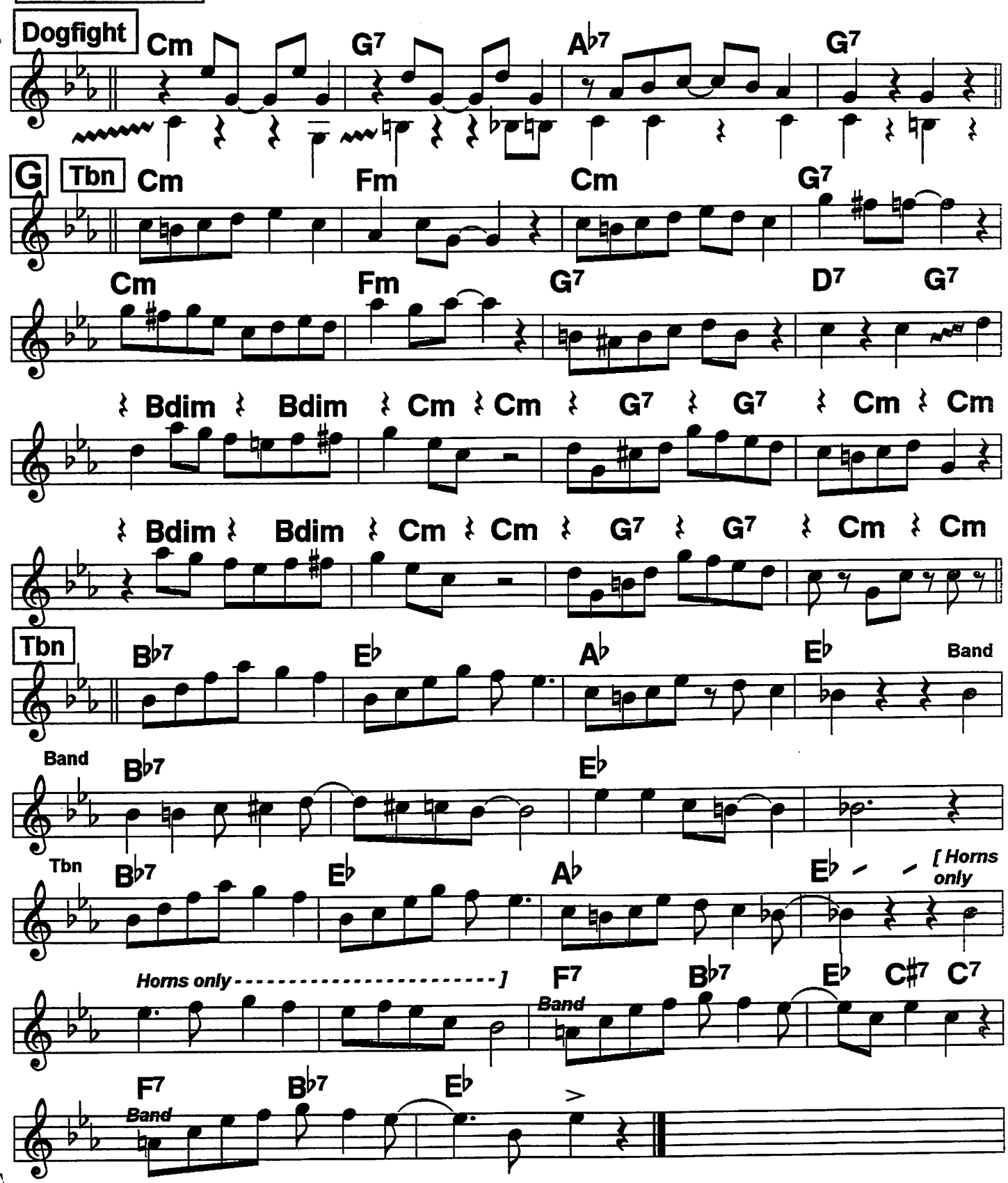


Trombone Rag (4)

Bb Book

Optional out

Dogfight



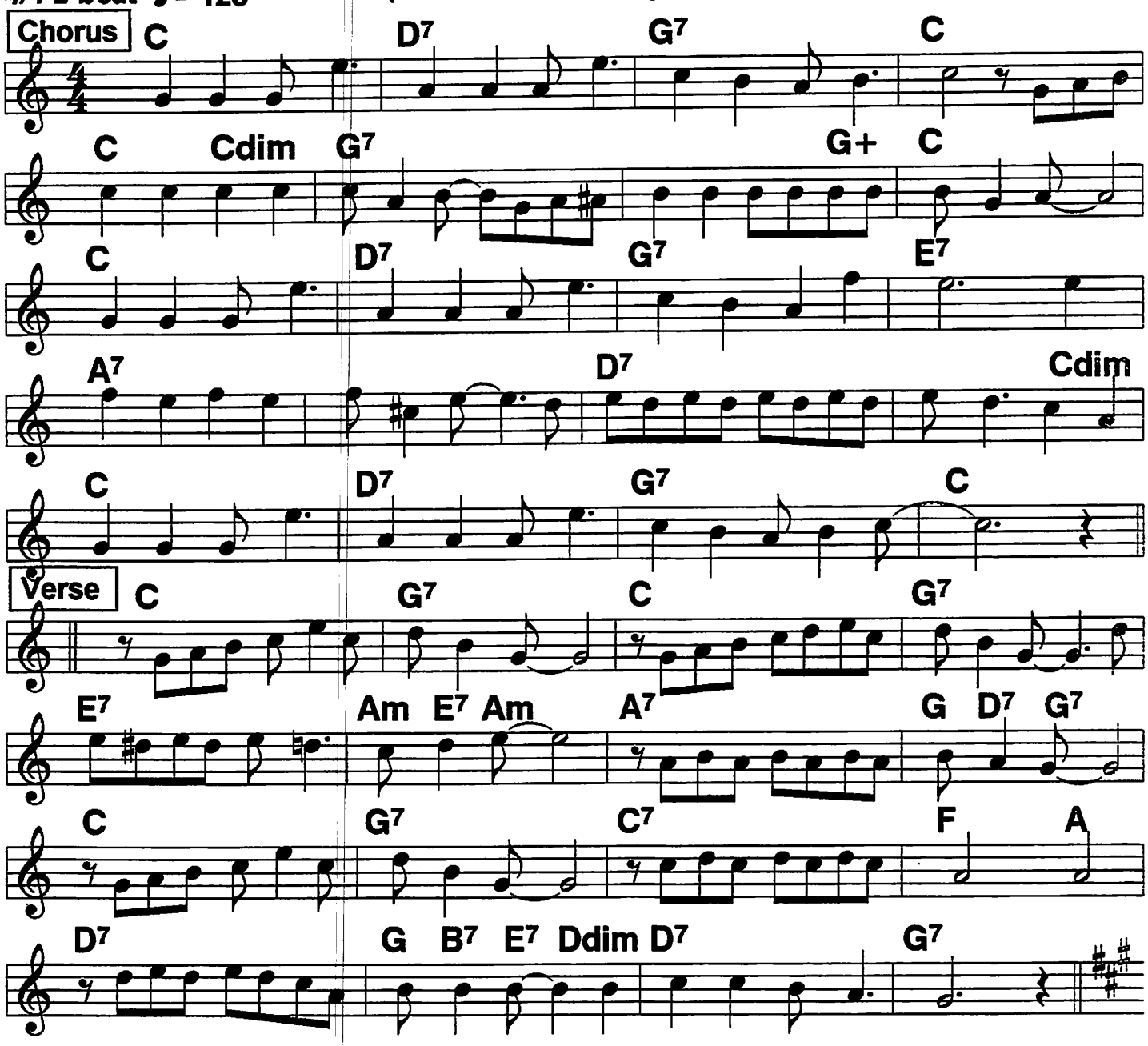
170 Bb Book

Ugly Chile (1)

(You're Some Pretty Doll)

c. C. Williams, 1917

4/4 2-beat ♩ = 128

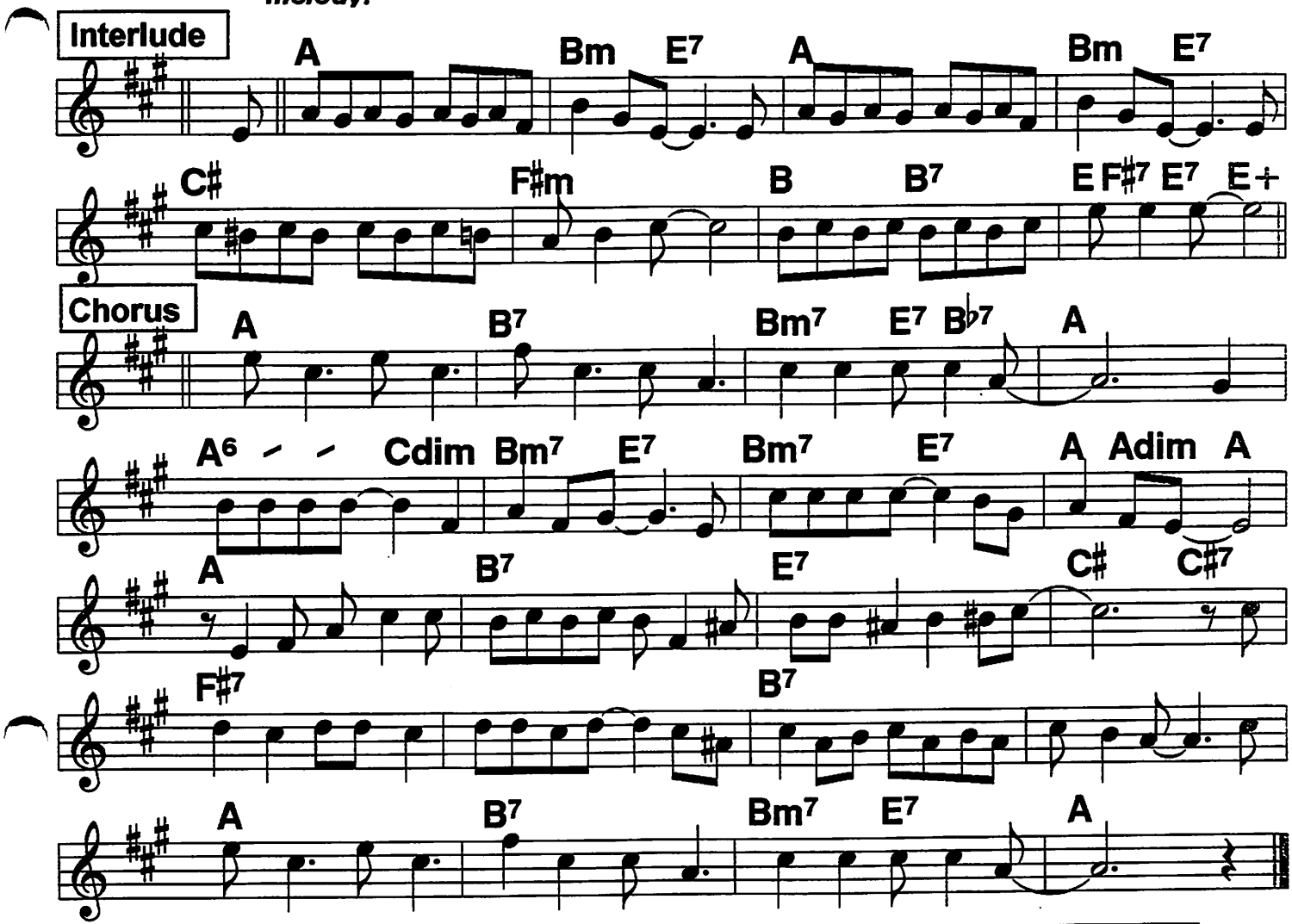


Chorus:
You're so pretty, oh so pretty,
you're some pretty doll.// You've got the
Kind of eyes that seem to talk, they
make me get so nervous that I have to walk.
Oh I love you, how I love you, more and more each
day.// You've
Got some smile, you're pretty too,/
I've got a million dollars that I'll spend on you. 'Cause
You're so pretty, oh so pretty, you're some pretty doll.//|

Ugly Chile (2)

Bb Book 170

The "Ugly chile" lyrics usually are sung to "Pretty Doll" melody.



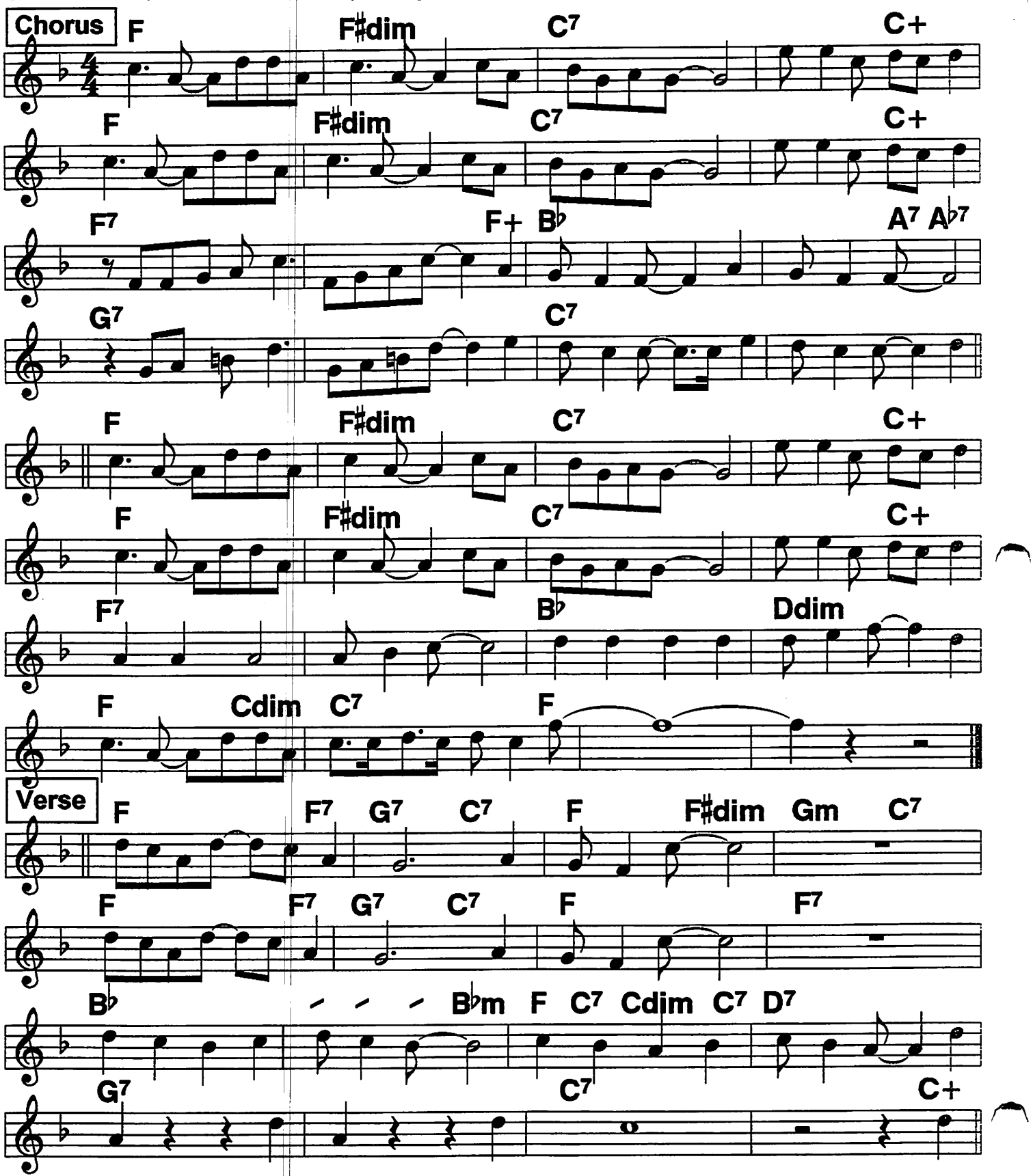
Interlude:
(Now) That's the way my folks would always sing to me,/ when
I was just a blossom on my fam'ly tree./ But
When I got around to datin' my first chick,/
this is what she said, and did she spread it thick!
Chorus:
Hey you're ugly, man you're ugly,
you're some ugly chile.// The
Clothes that you wear are not in style/, you
look like an ape ev'ry time you smile./
How I hate you, you alligator bait, you, why
don'tcha lay down and die.// You're
Knock-kneed, pigeon-toed box-ankled too, there's a
curse on your family and it fell on you./ Your
Hair is nappy, who's your pappy, you're some ugle chile.///

171 (Bb Book) Wait Till You See My Baby Do the Charleston

Record ♩ = 158
Charleston ♩ = 174

Book notes; rec. key, chords. 10/6/25 rec. w/Eva Taylor.

c. Clarence Williams,1925



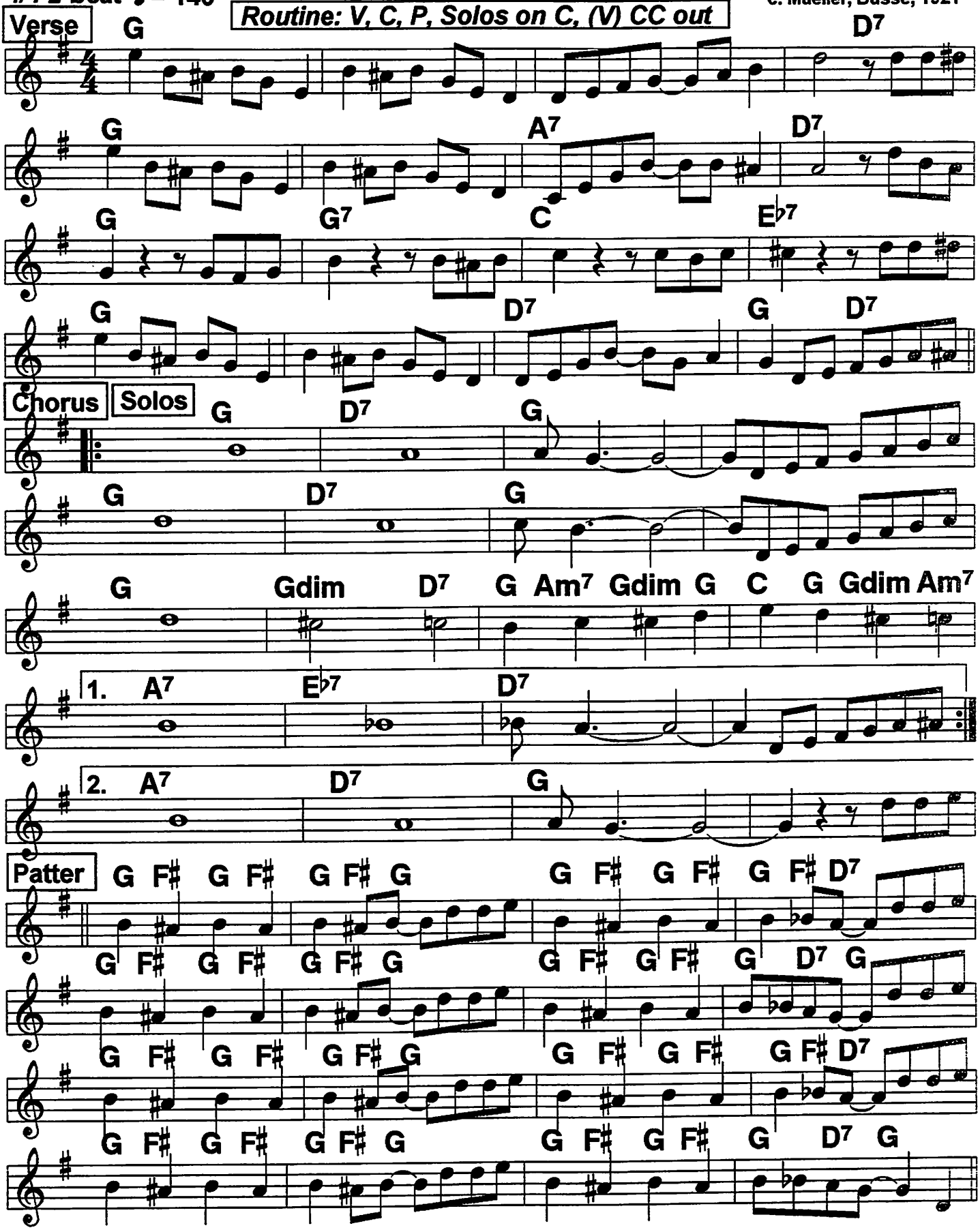
Wang Wang Blues

From sheet music. Records vary routine wildly

Whiteman; Henderson; c. Mueller, Busse, 1921

4/4 2-beat ♩ = 146

Routine: V, C, P, Solos on C, (V) CC out



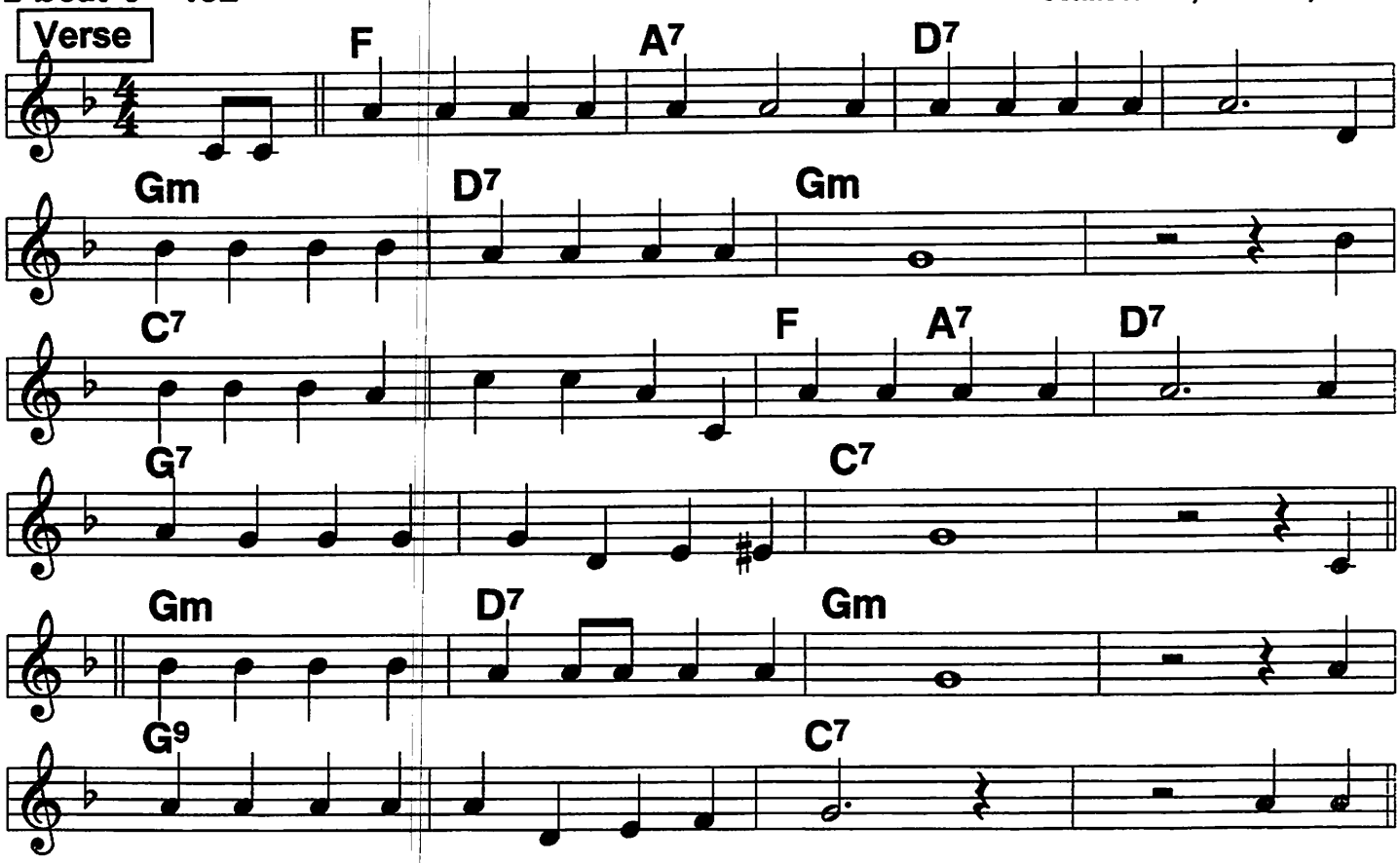
173 Bb Book

Was I (Drunk) (1)

Transcribed from Georgia White record.

Georgia White '36; Lil Johnson '36; c. Endor, 1936

2-beat ♩ = 182

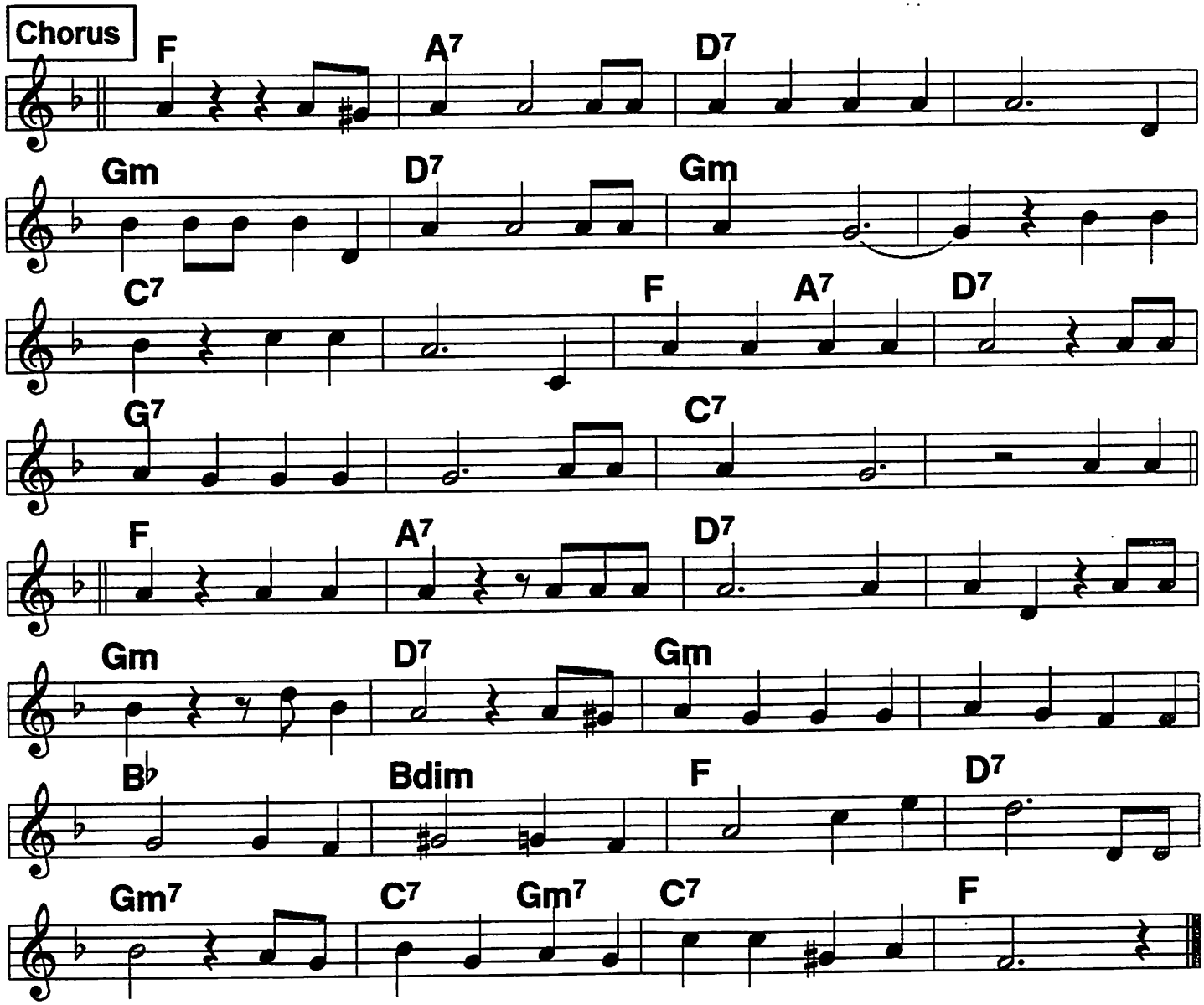


Verse:
(When a) Sweet young thing of sixteen/, thought
I'd step out one night,// a-
Lone, to get the thrills in life I'd missed./// ||| I
Met a youth a bit uncouth al- though he seemed al- right.//
I Knew him but a moment when we kissed./// ///When
I got home next day with swollen head,/// ||| My
Girlfriend asked Did I have fun?", I said://| ||"Was I

Chorus:
1. Drunk,// was he handsome and did my ma give me hell.//Did I
Get a thrill and am I full of quiver.// ///Was he
Rough,/ did I care,// and am I glad I fell?// Ev'ry
Time I think of him/ do I shiver?/// ||Was he

Hot and was I and would he stand for maybe.// //He would
Not,/ did I lie, does he still think I'm a baby. If I
Was,/ am I still,/ do I care, don't be sil'/ Was I
Drunk,/ was he handsome and did my ma give me hell.///|

Was I (Drunk) (2)



Chorus
2. (Was I) Drunk,/ was he handsome and did
my ma give me hell./ With his
Hands/ loose there's no// re- fusin'.// ||Did he
Bite,/ was I blue,// and almost 'shamed to tell.// I
Don't know yet the system he was usin'.// //I said:

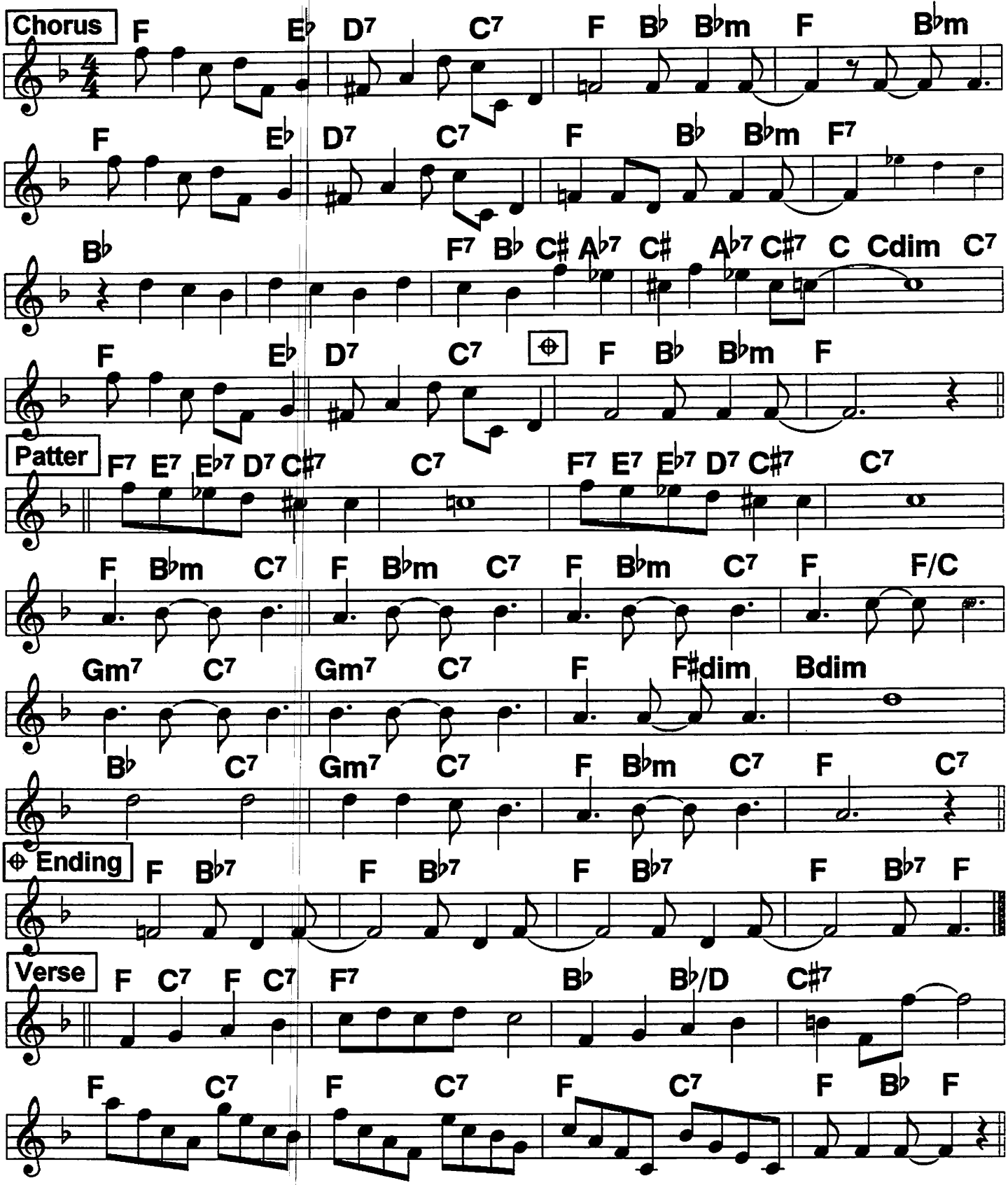
"Stop! /Please be- have!"// Now what's the use of ravin'. He said
"Give!"// so I gave,// after all what was I savin'?" Am I
Glad,/ holy gee, have I had fun you're asking me?/ Was I
Drunk,/ was he handsome and did my ma give me hell.///|

174 Bb Book Washboard Blues

From shMus. On Whiteman rec HC (in A) varies notes slightly, phrasing, lyrics. Melody stands on it's own.

Hoagy w/ Paul Whiteman '27;
c. Hoagy Carmichael, 1925

4/4 2-beat

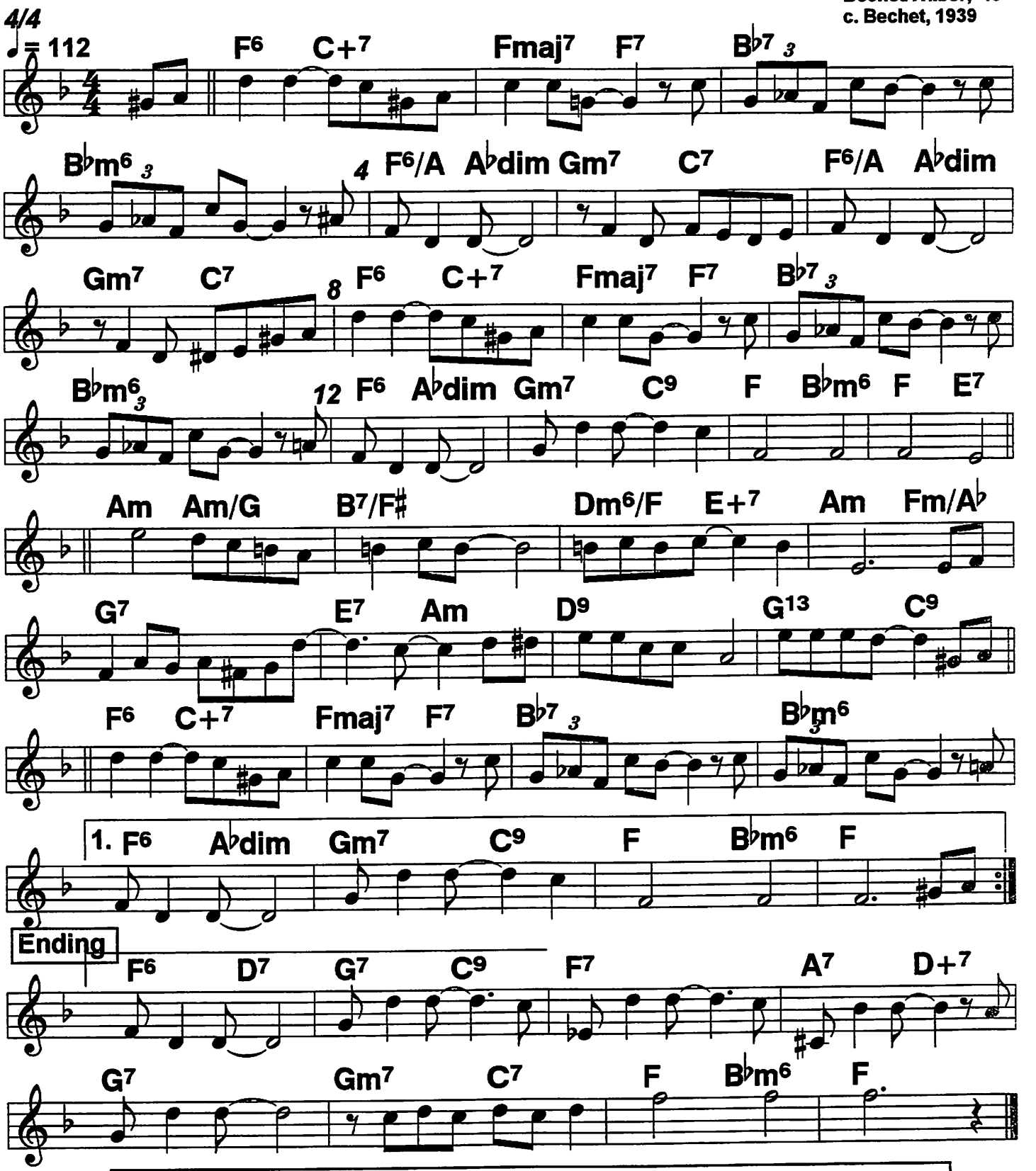


Routine: Verse, Chorus, Patter, Chorus, Ending.

Waste No Tears

From 7/8/49 record: Bechet w/Bob Wilber's JB. Transcr. by Wilber.

Bechet/Wilber, '49
c. Bechet, 1939



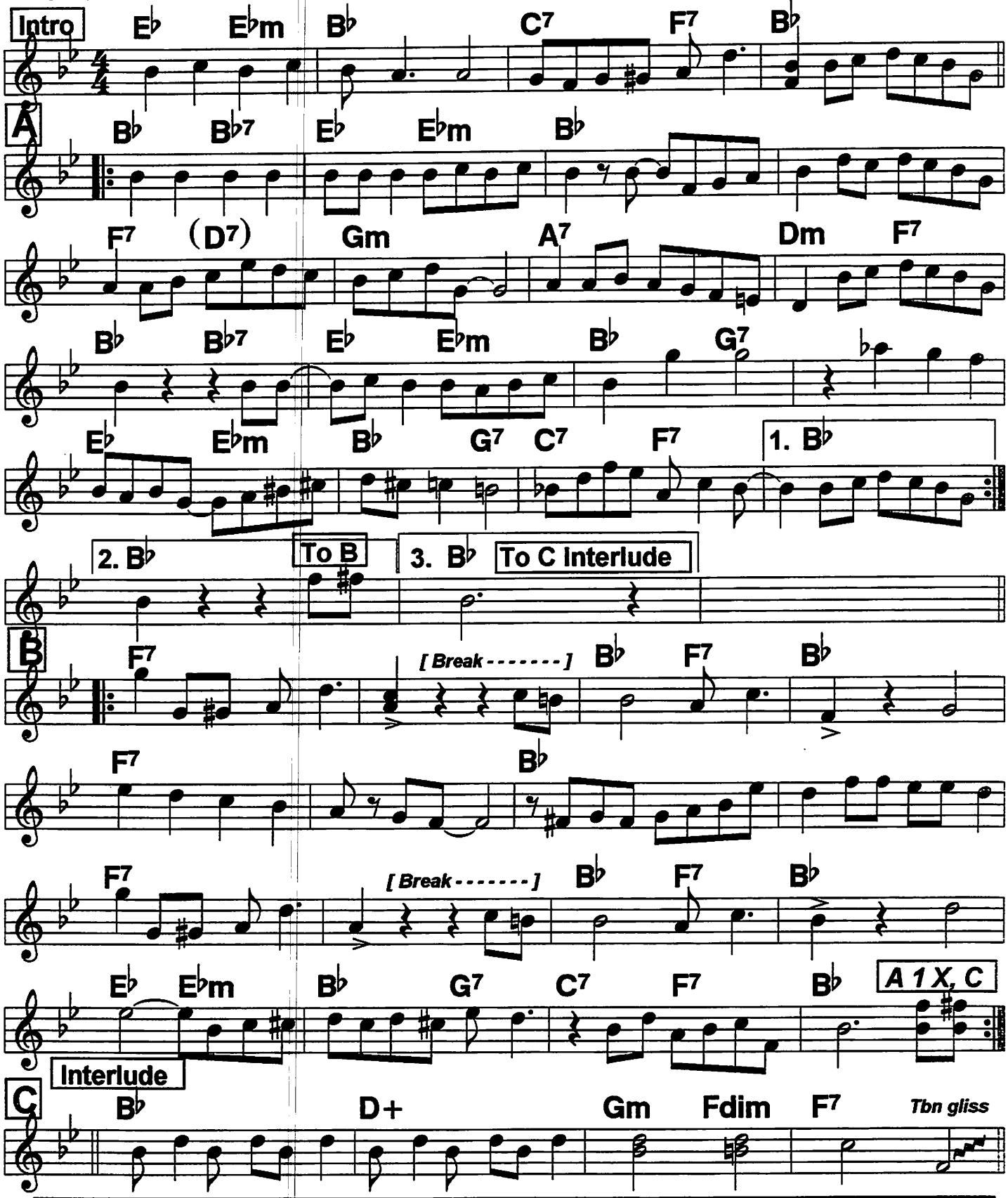
Routine: 2 X probably enough. Record 2nd X starts at the bridge.

The record is a lovely soprano-clarinet duet. Harmony notes omitted here, because the tune stands on its own, and they mainly just follow the chords, which you can do yourself.

176 Bb Book Weather Bird Rag (1)

4/4 ♩ = 212

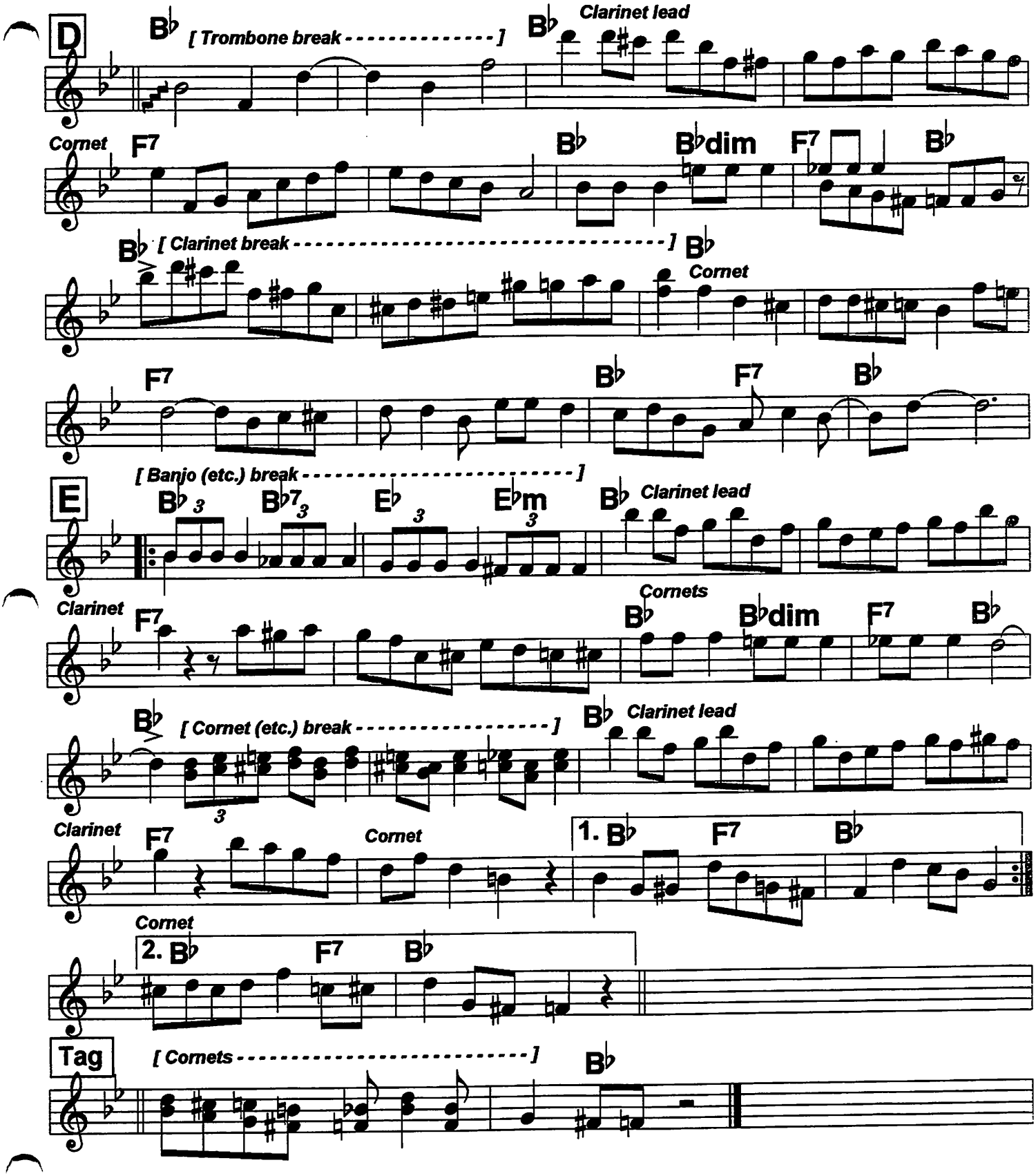
King Oliver '23



Routine: Intro, A A, B B, A, Interlude, D E E (solos on E), jam E 1 or 2 X, Tag

Weather Bird Rag (2)

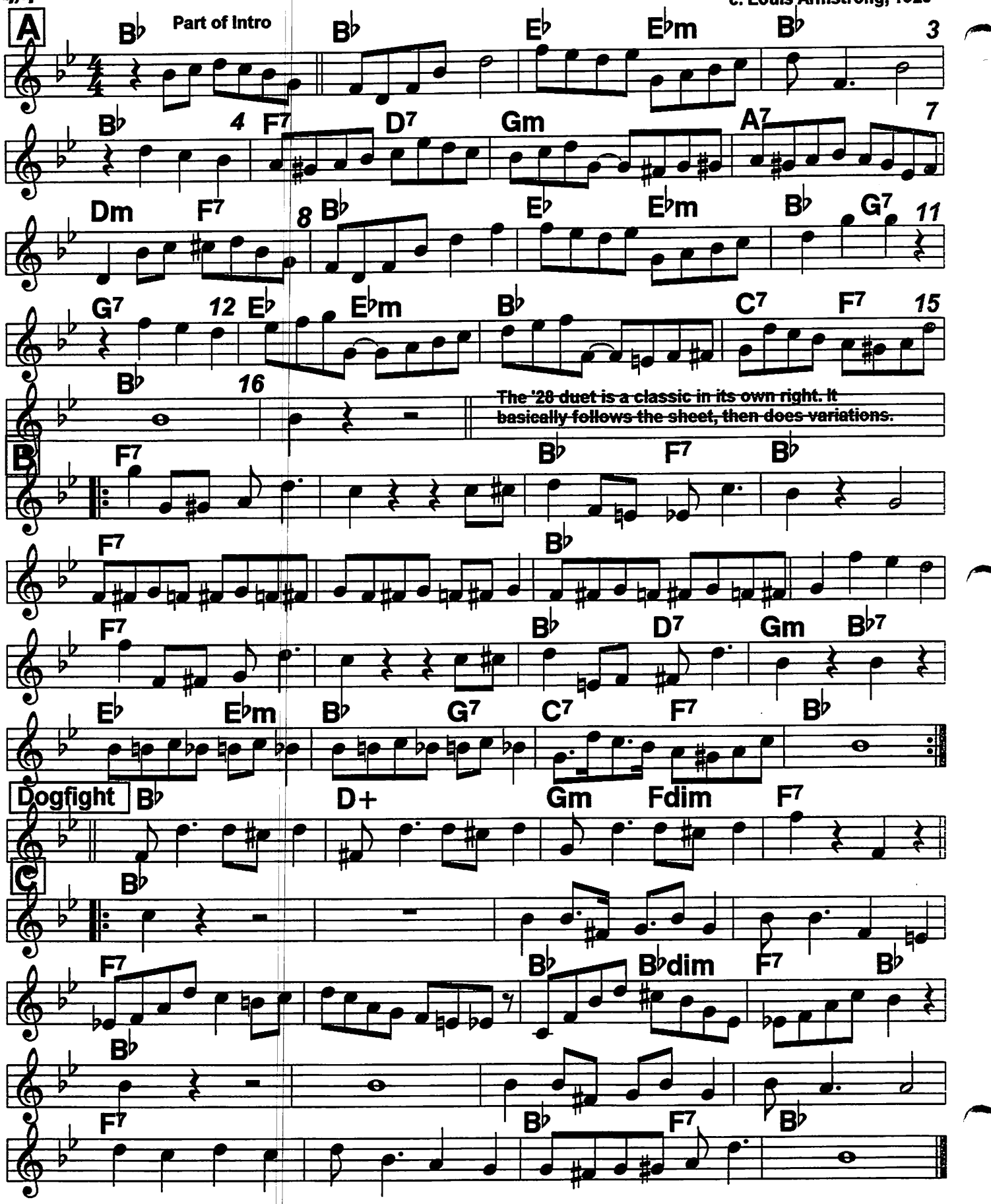
Bb Book



176 Bb Book Weather Bird Rag (Copyright)

The copyright sheet (orig. Bb); chords from Oliver & 12/5/28 LA - Hines duet, both Ab

c. Louis Armstrong, 1923

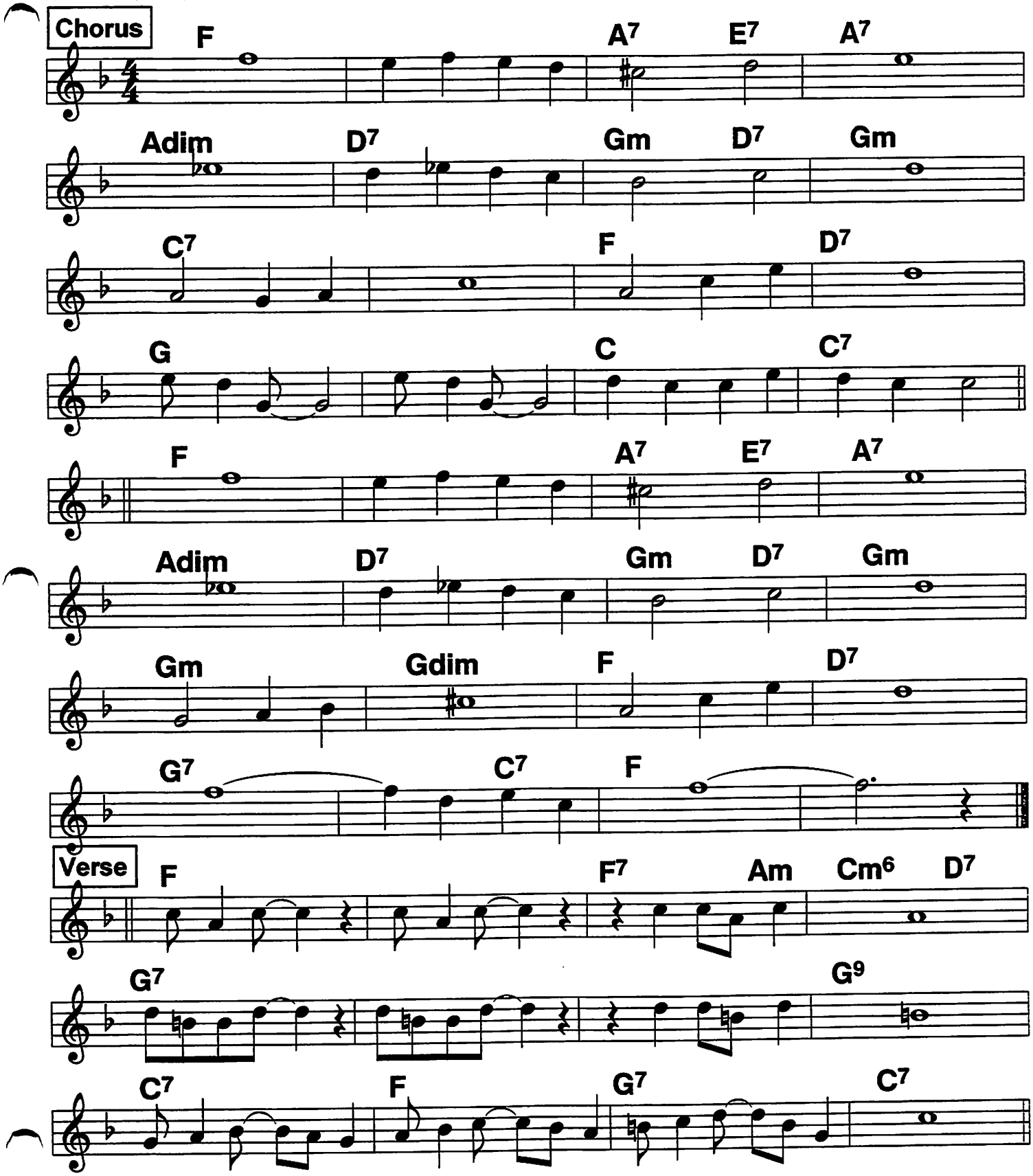


When

Bb Book

Bix w/Whiteman '28;
c. J.C. Johnson,1928

2-beat ♩ = 220



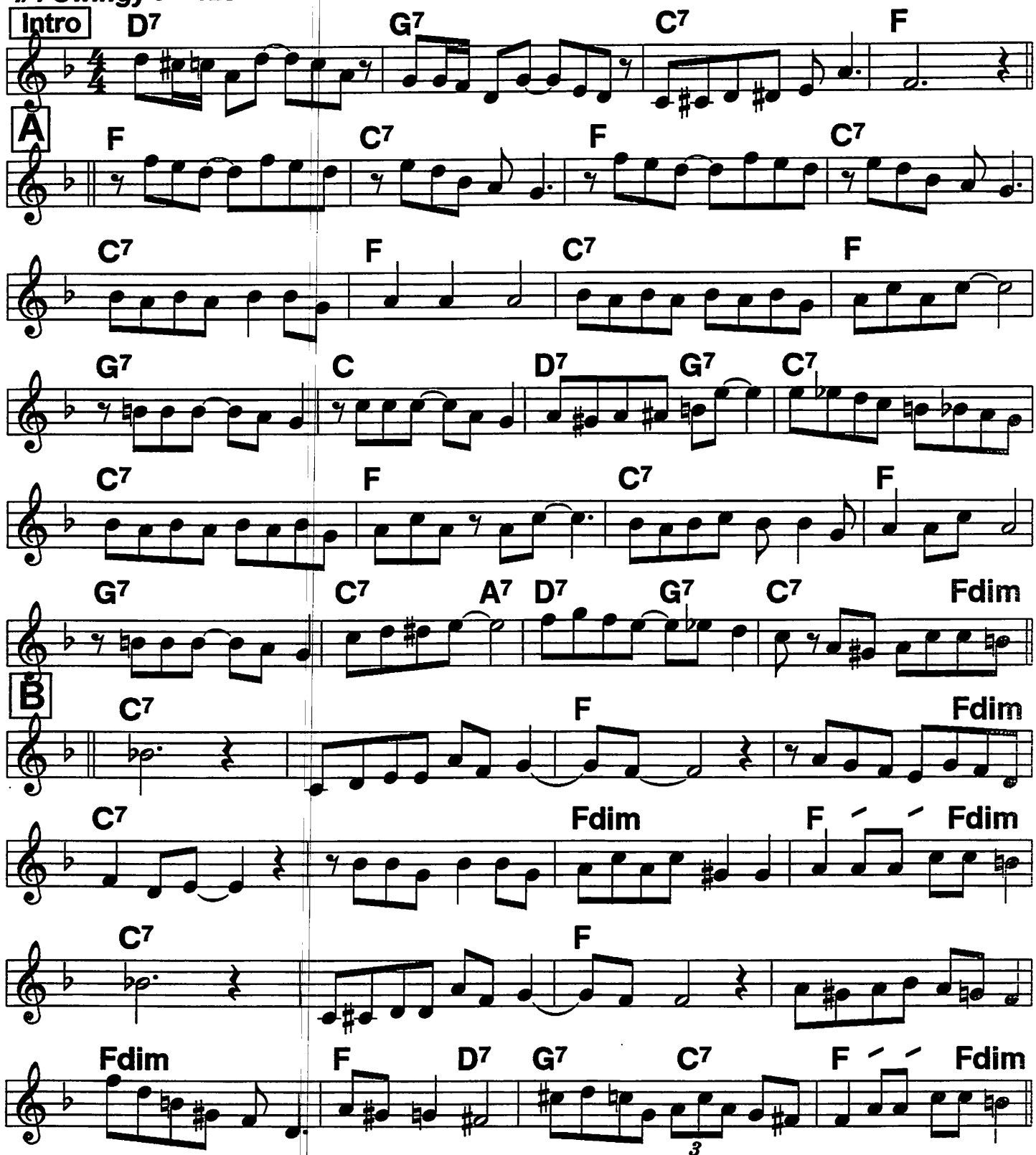
178 Where Did You Stay Last Night (1)

Bb Book

The complete record

King Oliver '23

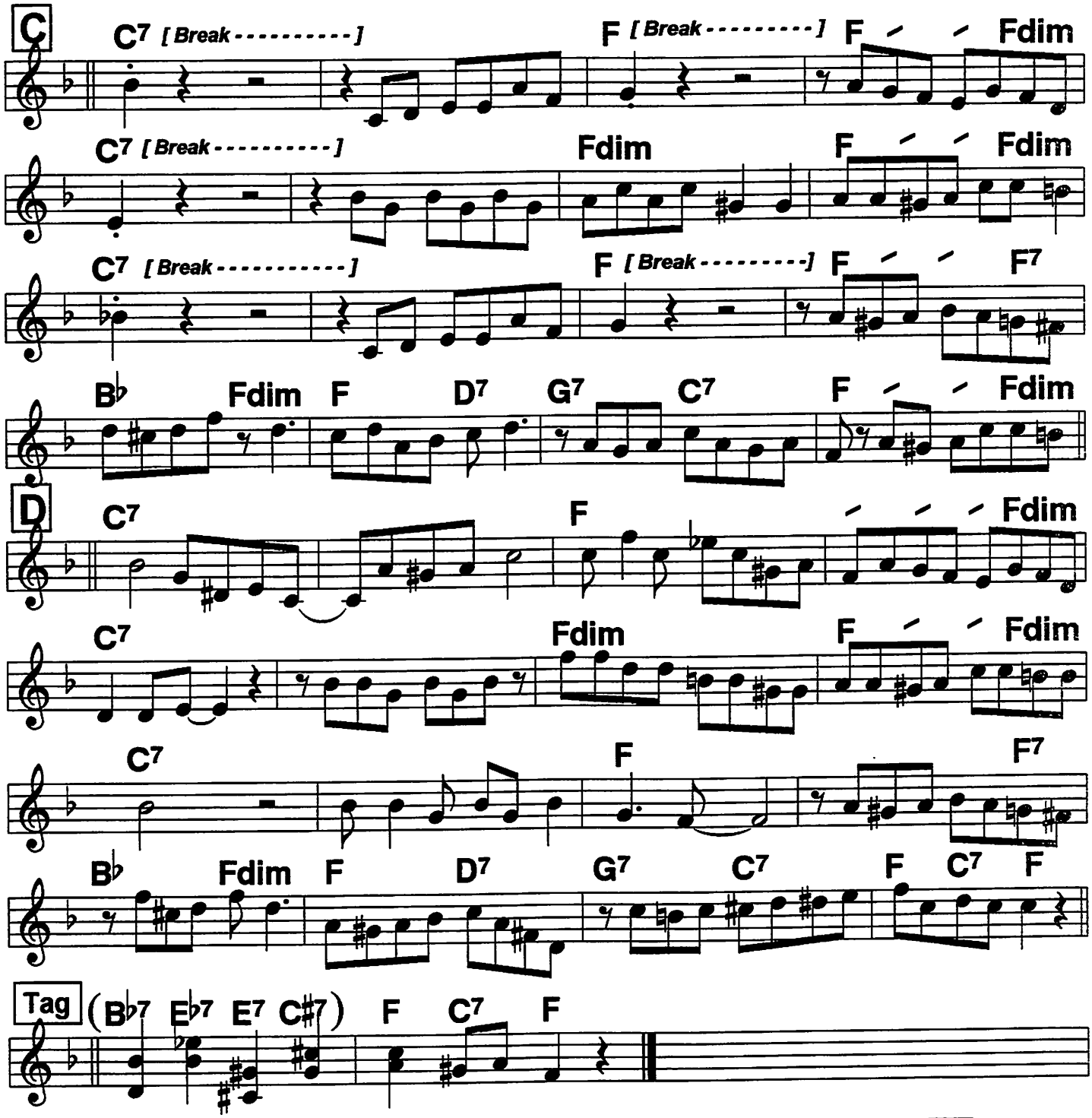
4/4 Swingy ♩ = 128



Where Did You Stay Last Night (2)

Bb Book

Solos (record has Clarinet breaks)



Routine: The record is short. To extend it, solo on C, a different instrument taking the breaks each X, Band jam D 1-2 X, then D as written w/tag.

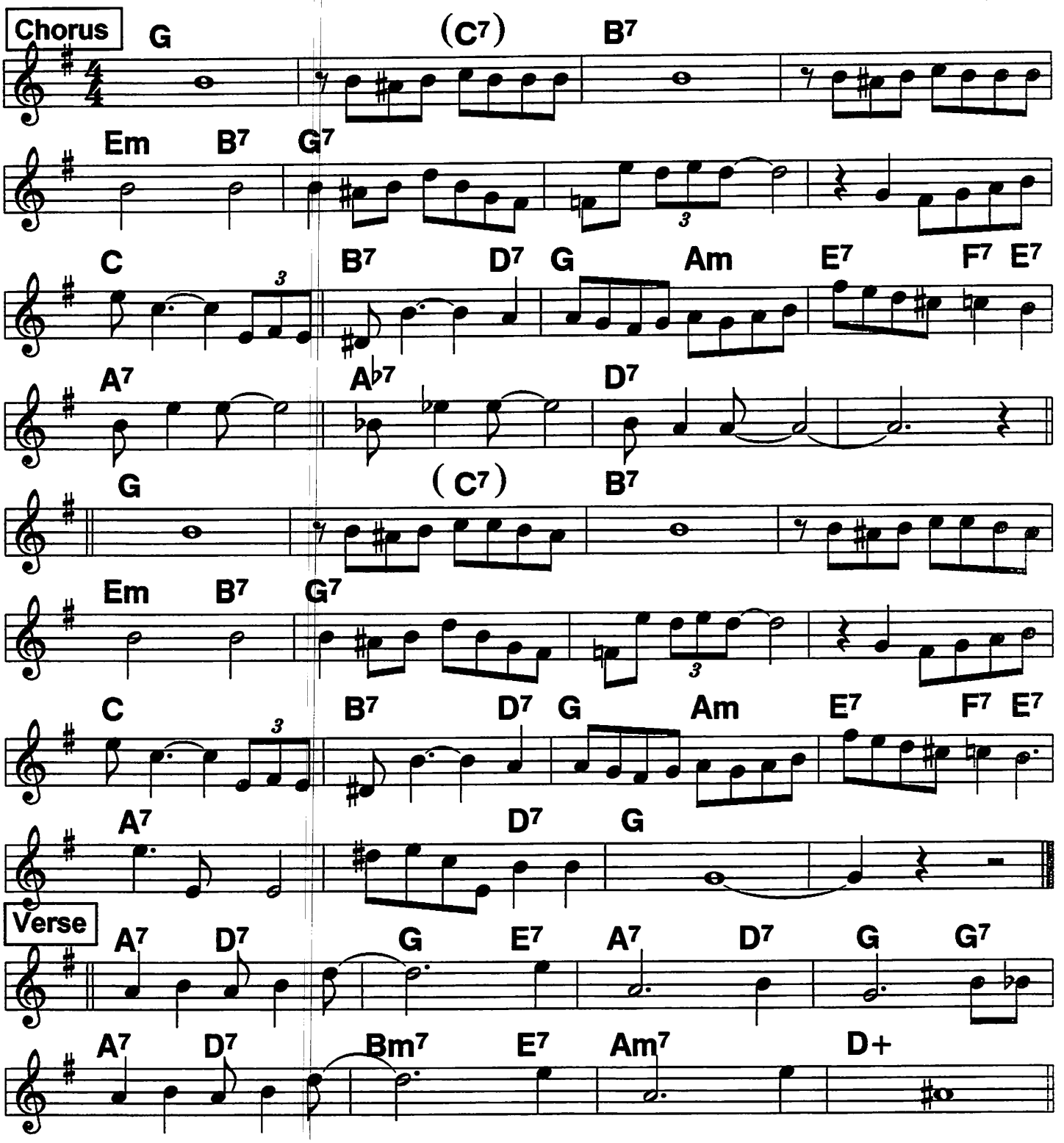
179 Bb Book

Why

From 1/23/40 record. Melody adjusted to phrase lyrics correctly. Morton sings Verse in F, chorus in Eb. Verse notes are book. Tune stands on its own, and vocalist probably will need a different key, so it's left in the book key

4/4 ♩ = 118

c. Morton, 1938

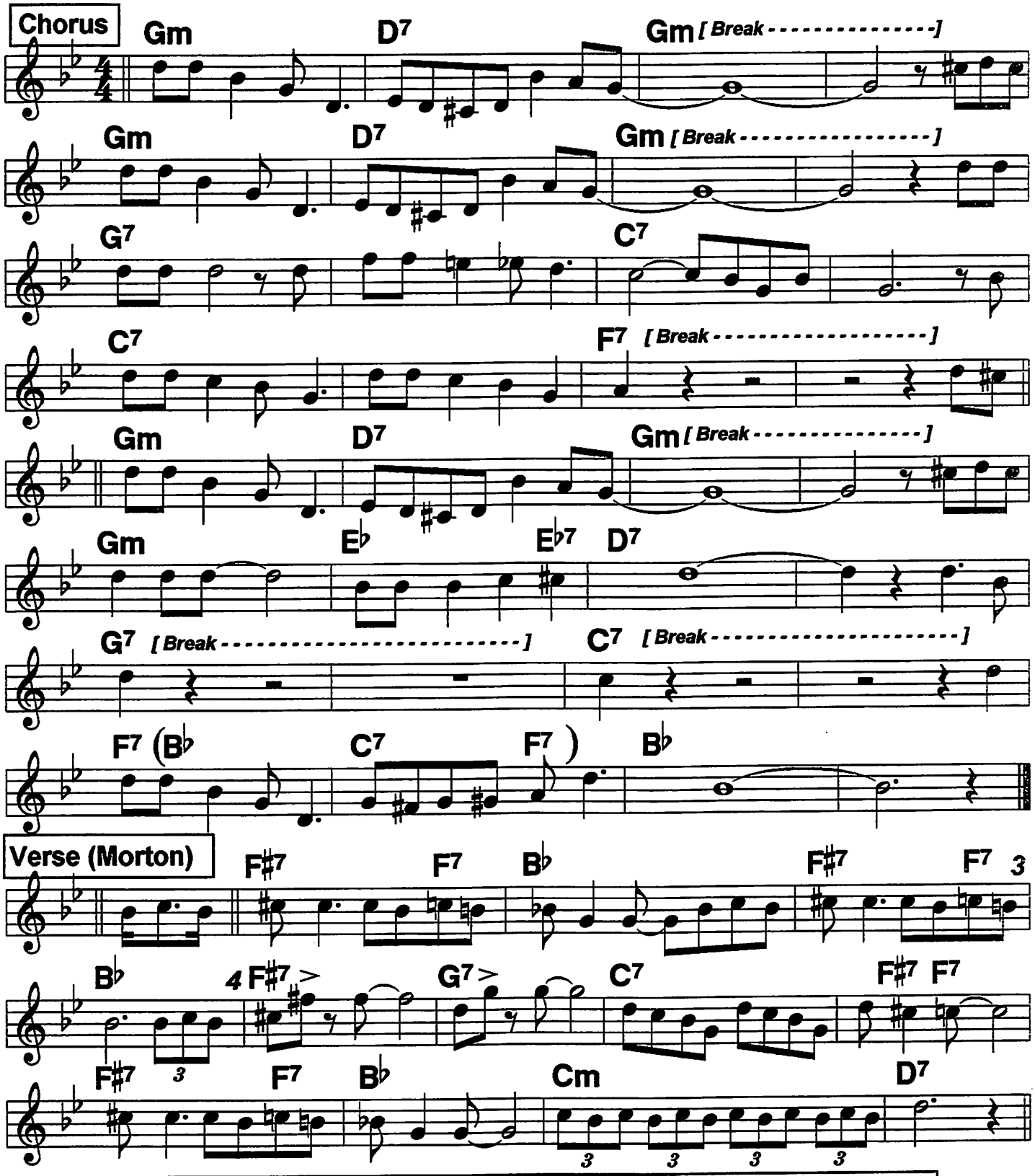


Wild Man Blues

4/4 ♩= 94
JRM ♩= 156

No definitive melody on the records; sheet music not found.
This is a construction

c. JR Morton, Armstrong, 1927



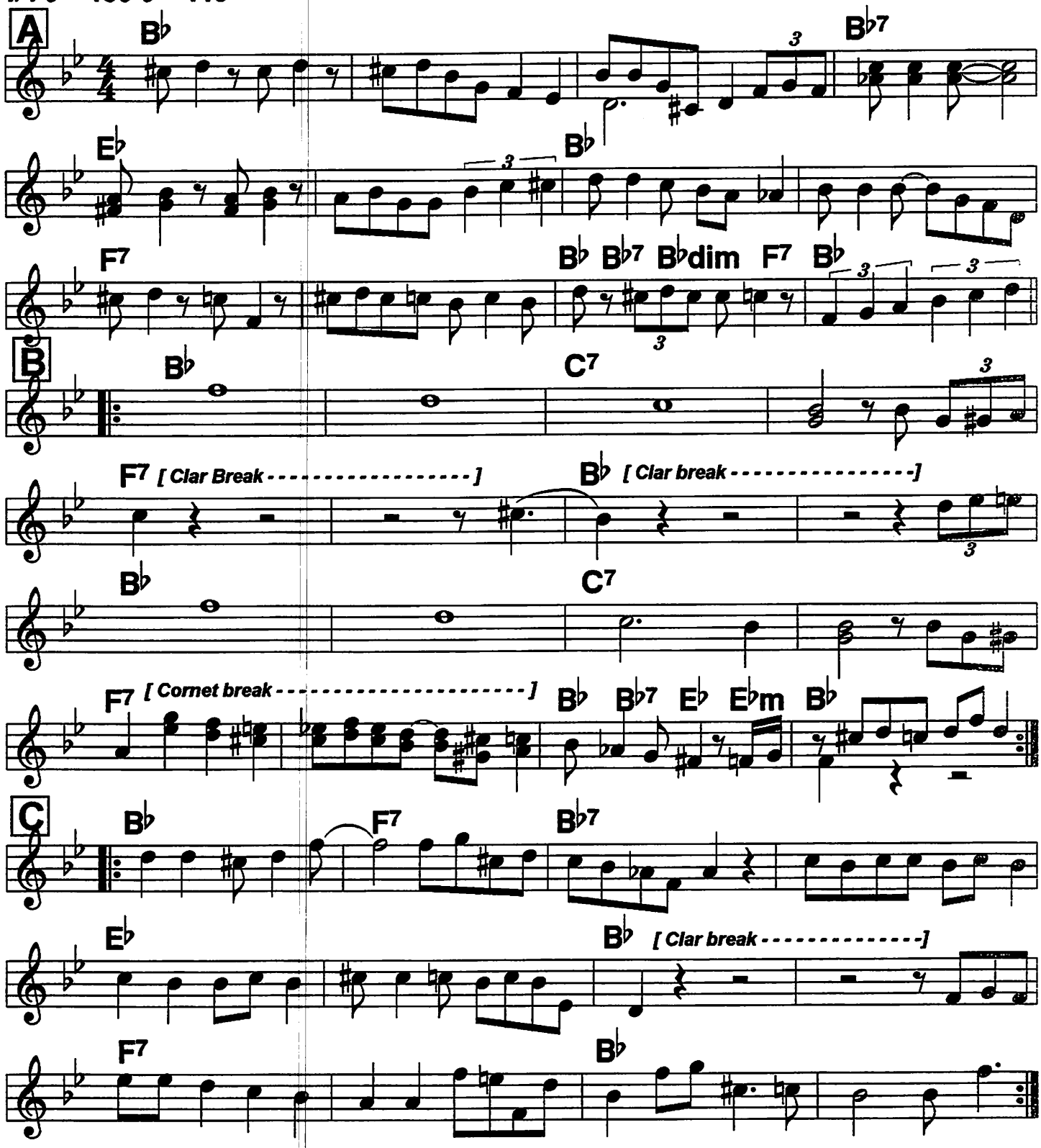
Notes: Breaks are part of the tune, but placing is optional. Verse is optional. Heck, all the notes are optional!

181 Bb Book Working Man Blues (1)

Mainly 1st version, some from record 2, which is slower

4/4 ♩ = 156 ♩ = 118

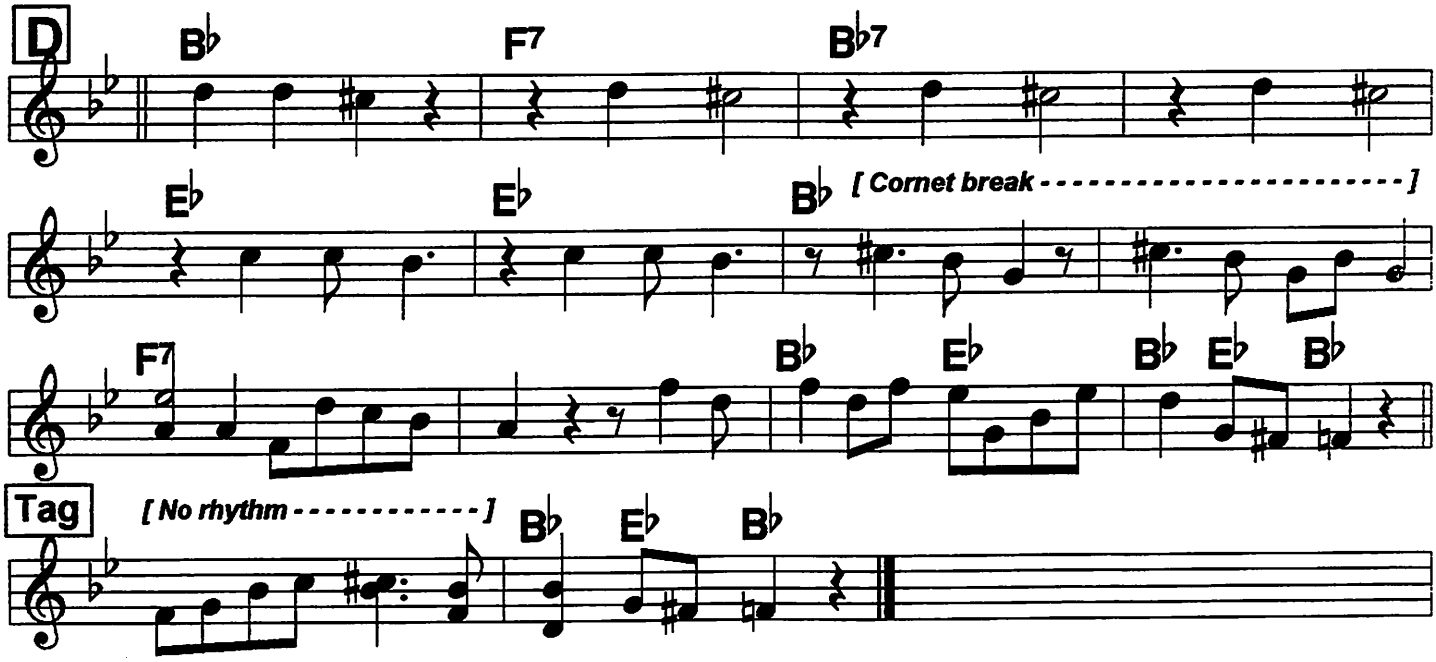
King Oliver '23



Routine: A, B B, C C, solos on C 2X each, C C C D

Working Man Blues (2)

Armstrong plays 1st 6 bars over the band, which is playing an impression of the melody. His lick isn't on the 2nd record.

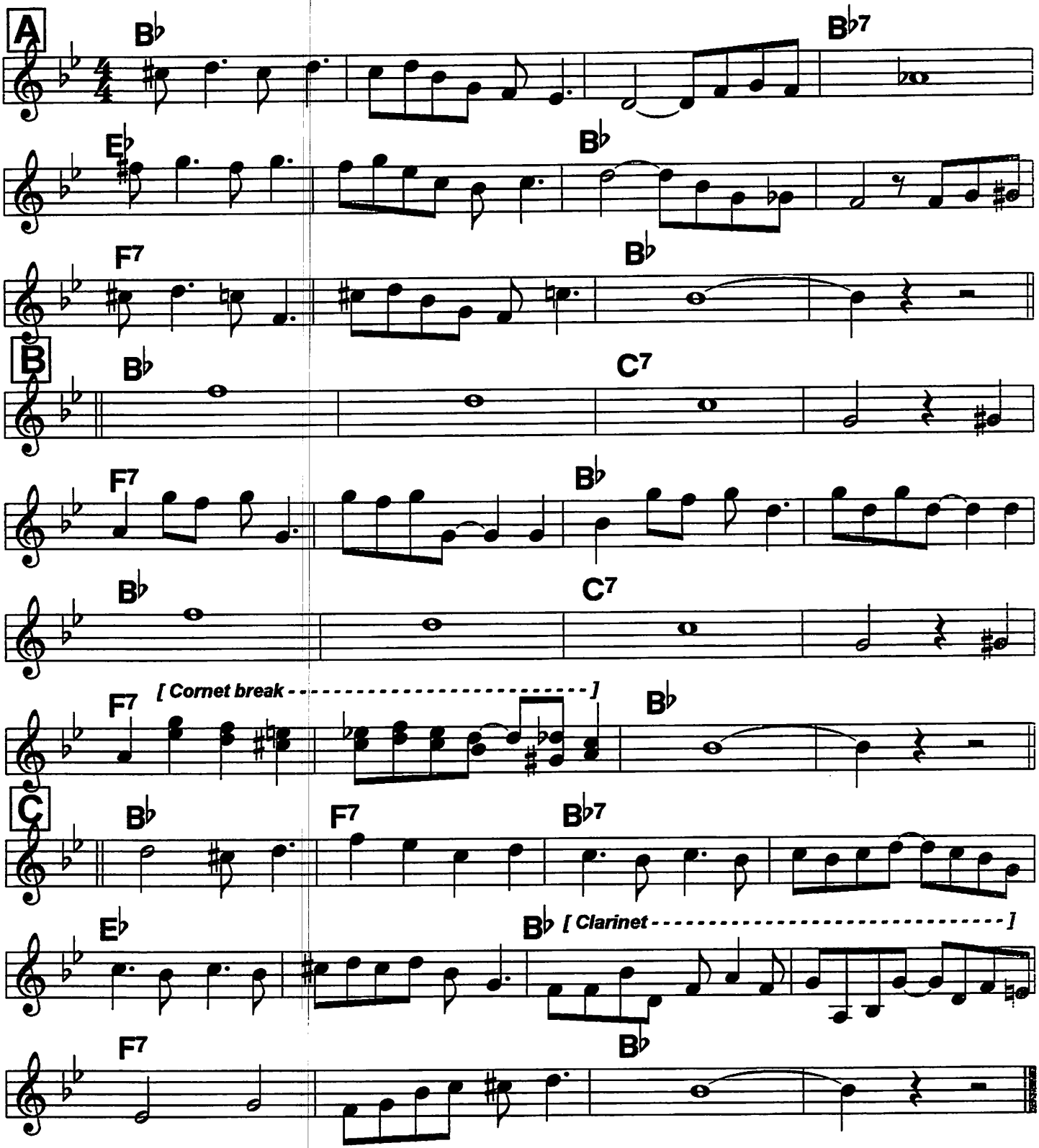


181 Working Man's Blues (Copyright)

Bb Book

The Copyright submission sheet; orig. Bb. Chords from records

c. Oliver, 1923



Wild Women Don't Have the Blues

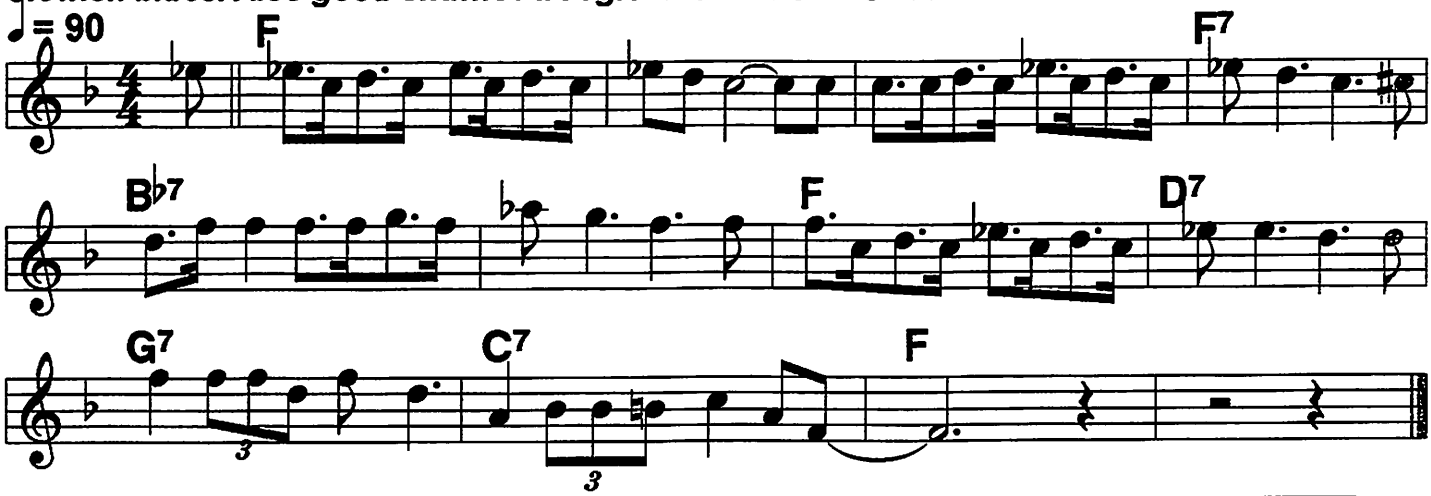
Bb Book

IC's 1st (7/24 Paramount) record is in G, 2nd (4/11/61) in Eb. No other 78 records. She phrases all over the place. Here's a starter set.

Ida Cox, '24.
c. ??

♩= 116

Slowish blues. Also good shuffle / boogie--NOT TOO FAST for the words!!



1. I hear those women ravin' 'bout their monkey men,/ a-
'Bout their triflin' husbands and their no-good friends,/
These poor women sit around all day and moan,
Wondering' why their wanderin' papas don't come home,/ but
Wild women don't worry,/ wild women don't have the
blues./// /// Now

2 If you've got a man don't ever be on the square,/ 'cause
If you do he'll have a woman everywhere./ I
Never was known to treat no one man right, / I
Keep him working hard both day and night,
Wild women don't worry,/ wild women don't have the
blues./// ////

3. I've got a disposition and a way of my own. When my
man starts kickin' I let him find another home. I get
Full of good likker, walk the streets all night,
go home and put my man out if he don't act right,/
Wild women don't worry,/ wild women don't have the
blues./// // You/

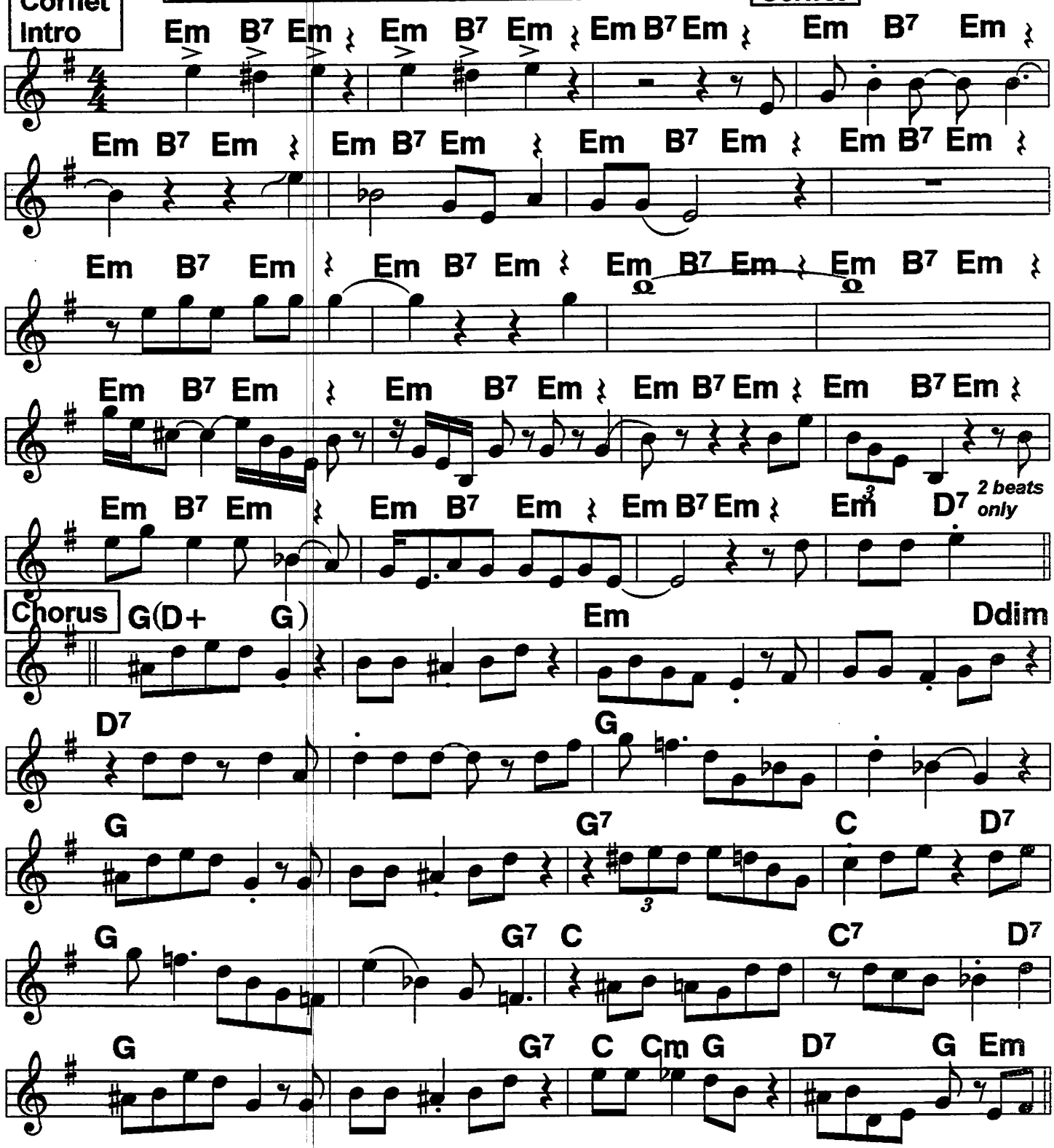
4. Never get nothin' by being an angel child./ You
better change your ways and get real wild./ I'm
Gonna tell you somethin', I wouldn't tell you a lie,/
wild women are the only kind that really get by,/ cause
Wild women don't worry, wild women don't have the blues./// ////

183 Bb Book Yes I'm In the Barrel (1)

Hot 5 '25
c. Lil Armstrong, 1925

4/4 ♩ = 146

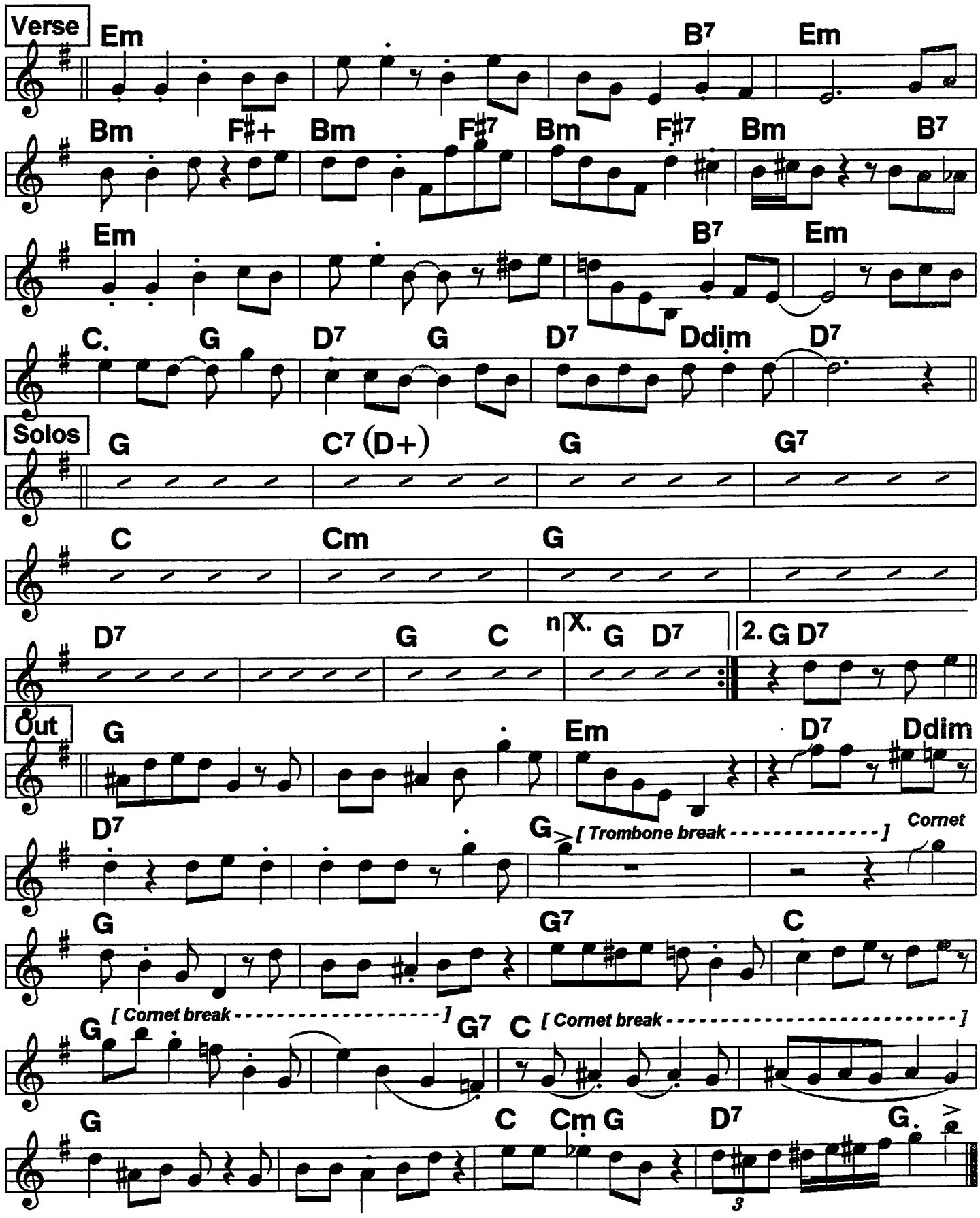
Clar + rhythm play this pattern til Chorus



Routine: Cornet (muted) solo intro (You don't have to play LA's notes); Chorus, Verse, solos 1-2X each, Out (sudden ending)

Yes I'm In the Barrel (2)

Bb Book



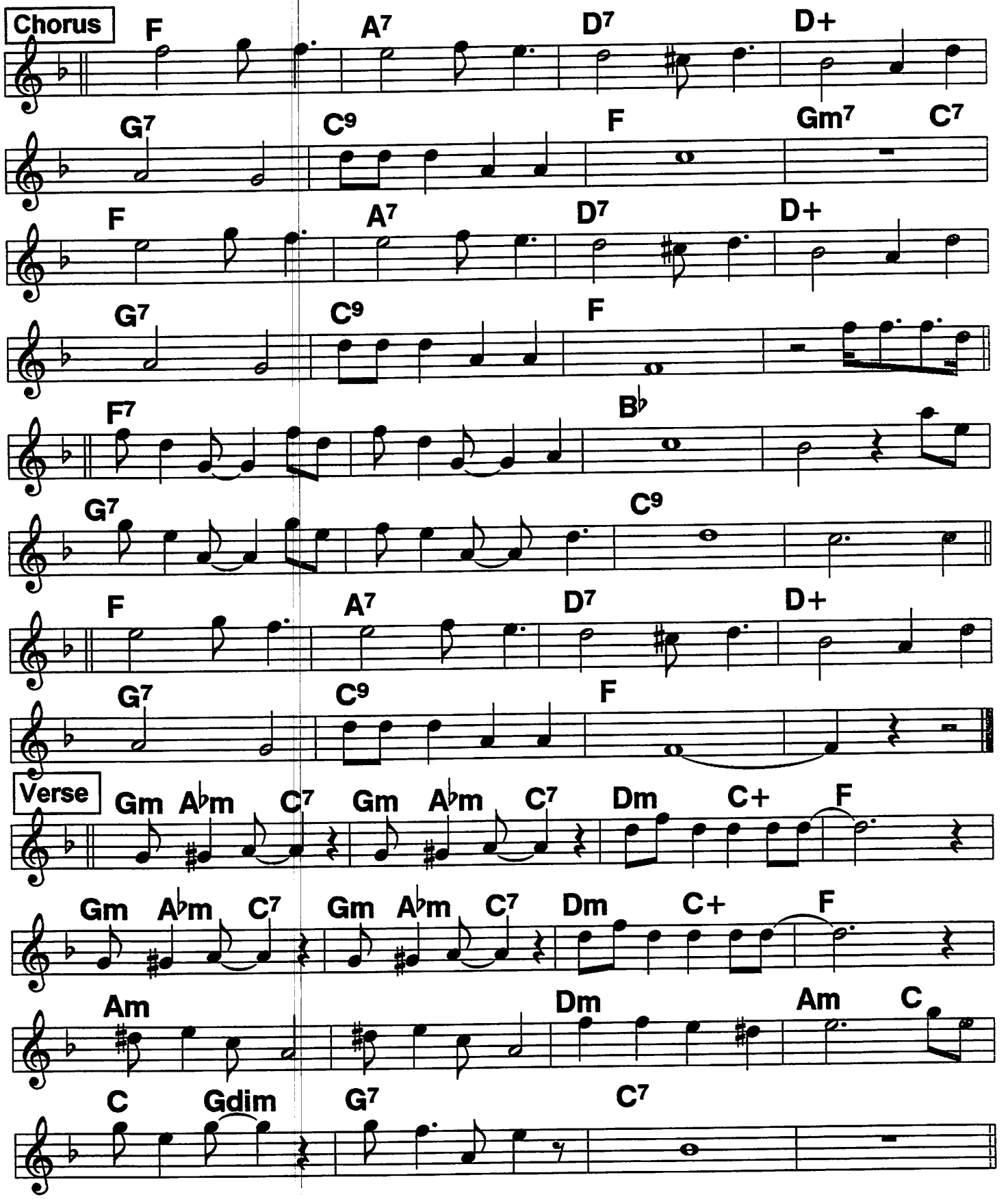
184 You Don't Understand

Bb Book

♩ = 204 (CW)
2-beat ♩ = 168 (JPJ)

Chorus from vocals on 11/18/29 Johnson & 11/19/29 Clarence Williams records; vary greatly from music. BS does it slow.

Bessie Smith '29;
c. Cl. & Spencer. Williams,
James P. Johnson, 1929



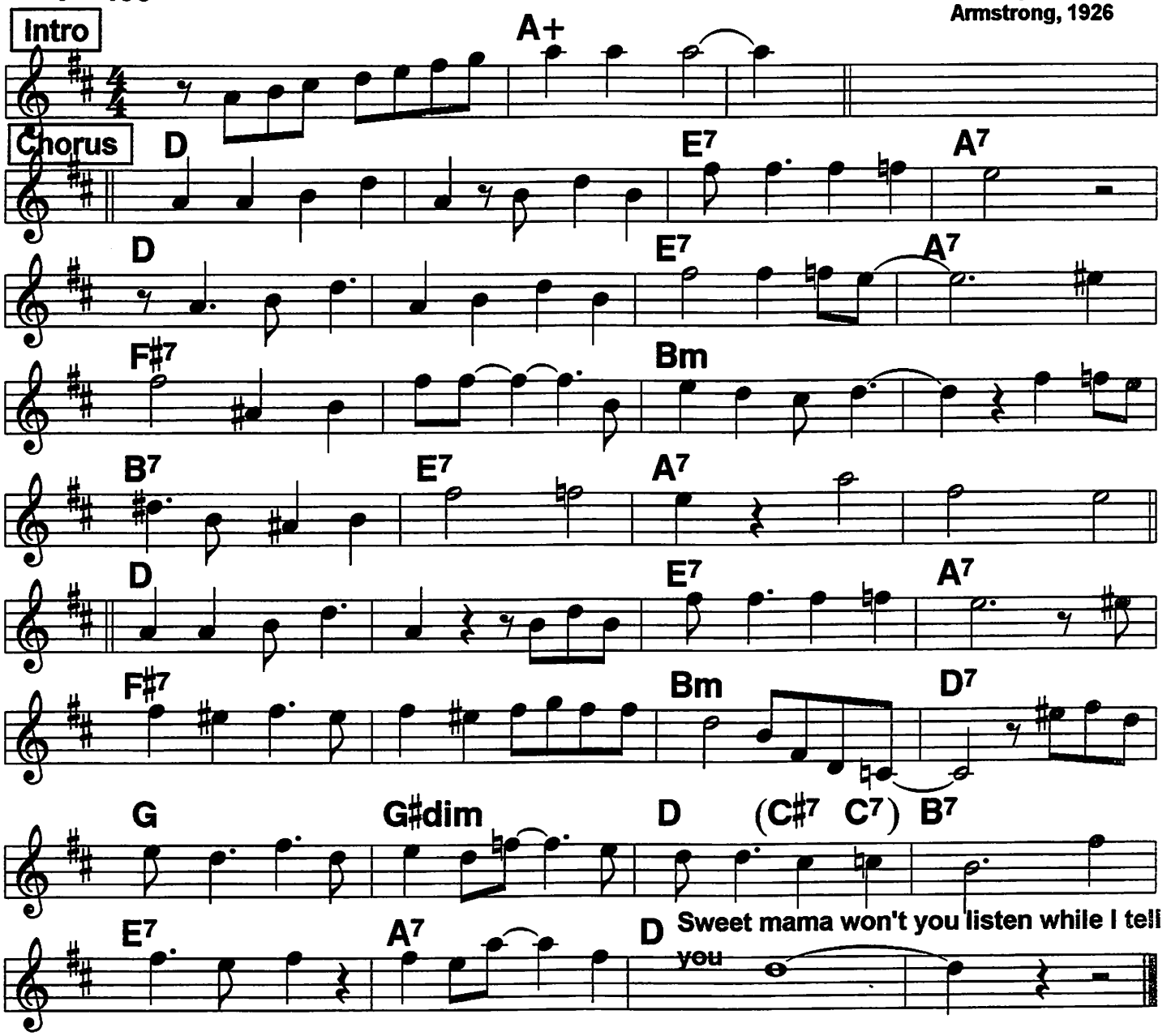
You Made Me Love You

(When I Saw You Cry)

Adapted from the record. Sometimes played in Bb. Play it like a regular tune. Vocal phrasing not LA's, only a suggestion.

Armstrong Hot 5 '26; c. Percy Venable, Armstrong, 1926

4/4 ♩ = 196



|You made me love you/ when I saw you cry. ////
|I didn't know till I saw tears in your eye. ///That
You're just like a baby// as sweet/ as can be.// And you
Made me want to kiss your tears a- way.// (my little darlin')///

|Love made me hurt you dear once when I spoke so cross.// And to
Make/ you for- give me I will try/// /// You
Made me sad but in a way I'm glad/ I'm glad to be now// 'Cause you
Made me love you when I saw you cry.///| ||||

Bb Book

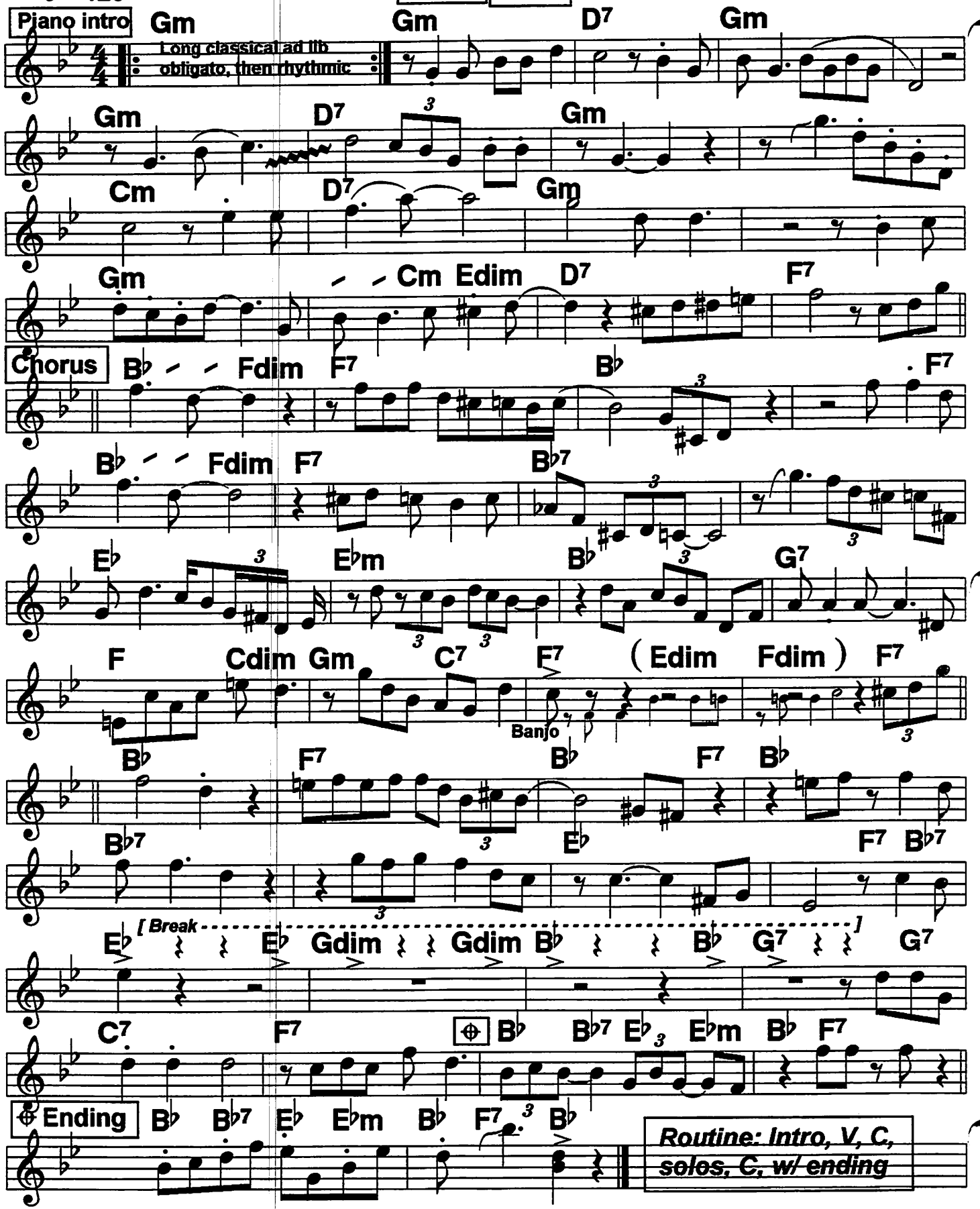
You're Next

Armstrong Hot 5;
c. Lil Armstrong, 1926

4/4 ♩= 120

Verse | Cornet

Piano intro



Routine: Intro, V, C, solos, C, w/ ending

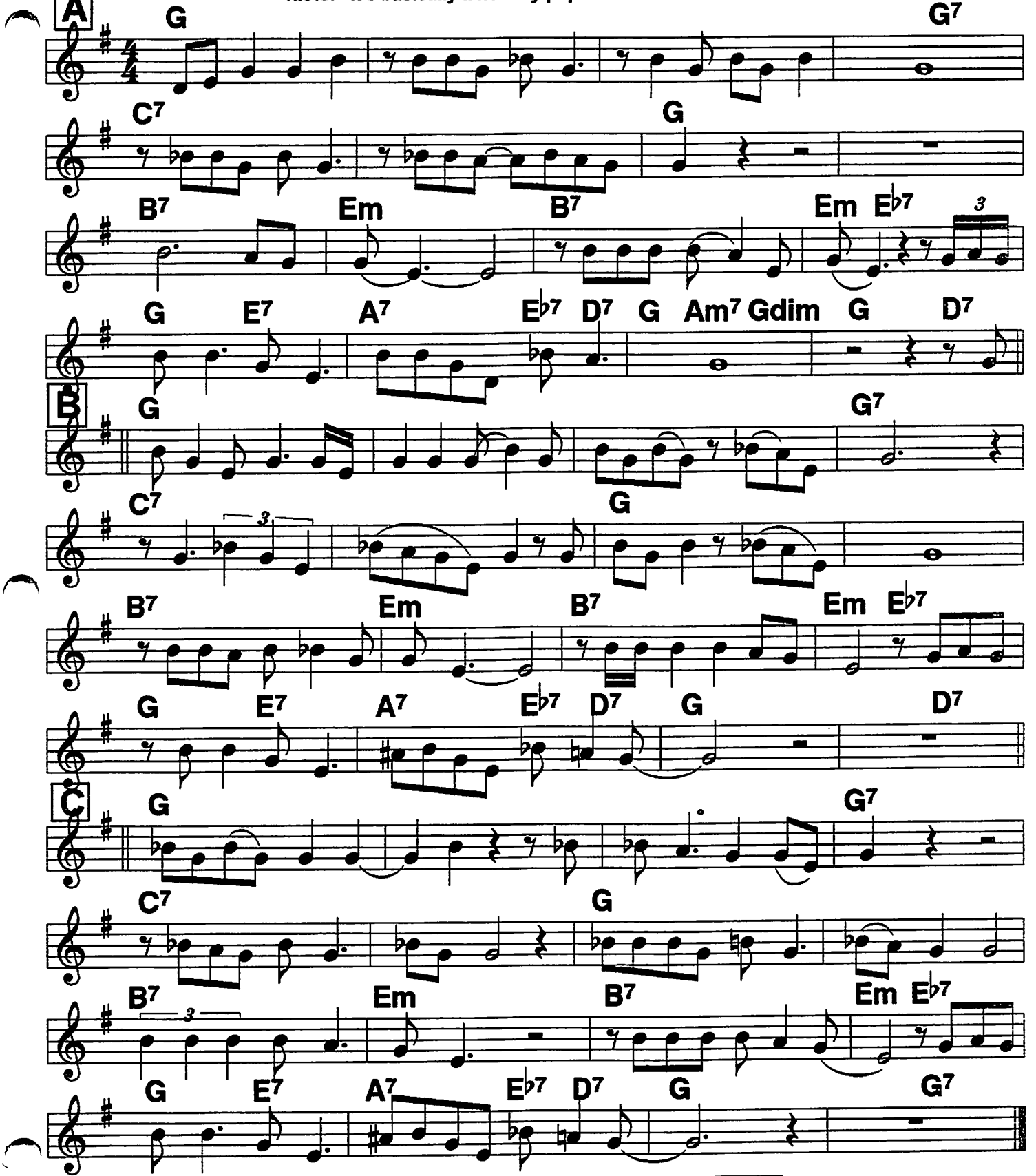
You've Been A Good Old Wagon

Bb Book

4/4 BS ♩= 79 ♩= 112

From 1/14/25 record. Phrasing only suggestive. Works well faster—it's basically a novelty pop tune.

Bessie Smith '25



Routine: Band, V 1 2 3, solos, v. 4

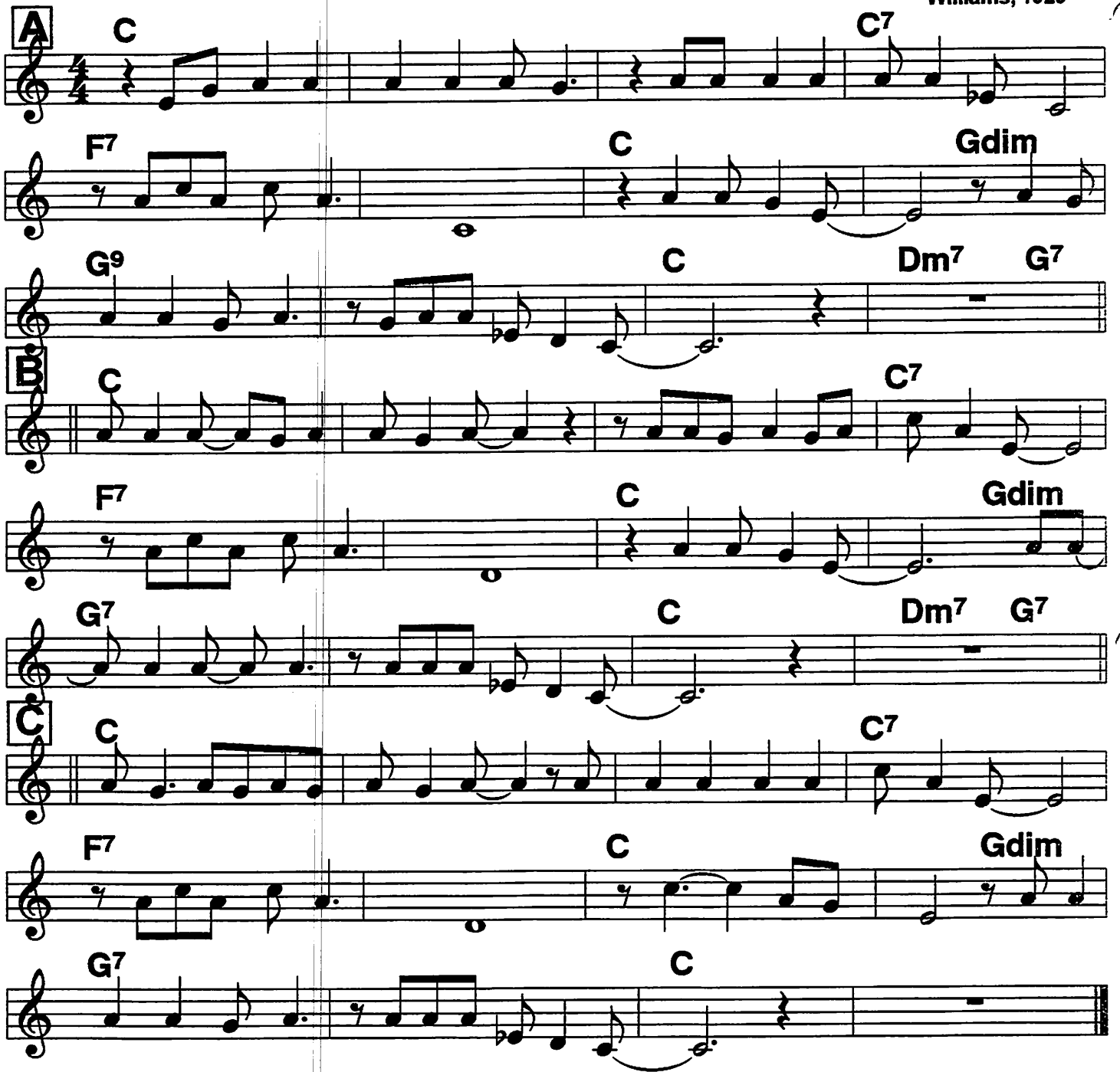
188 You've Got To Give Me Some

Bb Book

From BS 5/8/29 record. Many variations, these are the main ones.

Bessie Smith, M. Webster, '29; c. S. Williams, 1929

4/4 ♩ = 144



Zulu's Ball

Bb Book

King Oliver, '23

4/4 ♩ = 184

Intro F *Rhythm beat the notes* Fdim F G7 C7

A Clar F *Rhythm beat the notes* Fdim F G7 Cornets C7

Clar F *Rhythm beat the notes* Fdim F G7 Cornets C7

B F B♭ D7 Gm

C7 F D7 G9 C7 Dm

C Dm

Fdim F G7

Dm

Fdim F D7 Gm A7

D D7 G7

Fdim F G7 C7 F G7

D7 G7 C7 F

Routine: Intro, A B C D, A B C D, Solos on D, C D (D)

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